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art director & studio news

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**the conovers...** For wonderfully successful illustrations: Blend one husband, one wife...add enthusiasm and good taste...season with imagination and experience. That's **marilyn** and **hank conover**. Their work, a delightful marriage of two outstanding talents, has that light-yet-lifelike touch...an exceptionally popular feel-for-fashion. Ranking among America's top illustrators, the **conovers** are associated with **klings studios** in **chicago**, an outstanding artistic team on our staff.

**chicago**—601 N. Fairbanks Ct.  
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The Christmas Gift!

**Motorola TV**

PORTABLE • TABLE AND CLOCK RADIOS

**Better See Your Motorola Dealer**

## PHOTO- LETTERING

216 EAST 45TH STREET

NEW YORK 17, N.Y.

MU 2-2346

# It's NEW!

## A BOUNCY GOTHIC IN 3 WEIGHTS

### SILL Gothic No.6 - SILL Gothic No.8

### SILL Gothic No.10

Jan. 1954  
Advance  
Showing

A CREATIVE-CUSTOM SERVICE...UNIQUE IN ITS FIELD SINCE 1936



*Ken  
Schmid*  
STUDIOS

*Distinctive  
Advertising  
Photography*

Illustrative  
Food  
Carbro  
Industrial  
Slide Films  
3D Films  
Color Photography  
Ektachrome  
Direct Color  
Dye Transfer  
Color Toning  
Retouching

↓

KEN SCHMID STUDIOS 825 Washington Blvd.  
Chicago, Illinois  
CHesapeake 3-7660

*Have our salesmen call*



*Still Life . . .  
Food Photography*

**TONI FICALORA**

12 East 42nd Street, New York 17, N. Y. MUrray Hill 7-0356



One of the country's leading editorial and  
advertising illustrators... associated with  
Charles E. Cooper, Inc. since coming to New York in 1943

**CHARLES E. COOPER, INC.** *Advertising Art*

136 East 57th Street • New York 22, New York • PLaza 3-6880

*Talented artists backed by a fine studio service*



# ART DIRECTOR & STUDIO NEWS

## OFFICIAL PUBLICATION OF NATIONAL SOCIETY OF ART DIRECTORS

Wallace W. Elton, New York, President; Arthur Lougee, Detroit, Vice President; William Miller, Chicago, Vice President; Cecil Baumgarten, New York, Secretary-Treasurer.  
NSAD Headquarters: 115 East 40th Street, New York 16, N. Y.

VOLUME V, NUMBER 10

### REVIEW AND FORECAST

DON BARRON

1953 marked the parting of the ways for the advertising art field. The two major art centers, New York and Chicago, went their ways, and the rest of the country went its way, which was up.

For some time now—to be exact, the pattern established itself in the Fall of 1952—it has been clear that business has been proportionately better for the so called 'local' art markets than for New York and Chicago. Why?

You can have your choice of reasons if a survey by AD&SN can be your guide. But in one way or another, most of the reasons had to do with the carefully controlled amount of money available for art and photography even though budgets were increased for space.

There's less trekking to Madison or N. Michigan Avenues and more patronizing of local sources. The smaller markets are attracting, keeping and maintaining talent they couldn't dream for just a year or two ago. 1953's star performer in this department has been Detroit, but this trend has also shown up in Boston, Philadelphia, Cleveland, and to a lesser extent, the West Coast.

This development has been both cause and effect for renewed reliance in the local market. And these areas have enjoyed a prosperous 1953, which was measurable above 1952.

Not so with New York or Chicago. 1953 ran very close to 1952; a good year, true, but also a year with lower costs. That's the overall picture, but there are exceptions. See Business Briefs, page 14 of this issue.

So much for 1953. In 1954, it seems reasonable to expect a continuation of the trends discussed. The volume of art and photography will assure a good year, although the competition for that volume will continue its increase, as it has since 1950. Advertisers will continue their stretching of budgets, using more rerun and repeat art, for example, to get more mileage for space, and as so many art professionals believe, for TV.

No review and forecast would be complete without a word of commendation for advertising art in '53. It was a year of general and consistent combination of freshness, technical skill and sound selling throughout the field and for all media.

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Publisher: Don Barron • Editor: Edward Gottschall  
Designer: Ken Saco • Ass't. Editor: Dorothy Chapple  
Circulation: Miriam Levine • Ad Manager: L. H. Bremer

ASSOCIATE EDITORS: Atlanta, Harold Torgesen; Baltimore, DeWitt Battams; Boston, Thomas Baker; Chicago, Dan Smith; Cincinnati, Richard F. Koppe; Cleveland, Parker J. Heck; Detroit, Robert Roadsturm; Kansas City, Joe D. Crandall; Los Angeles, Thor Hauge; Minneapolis, Robert B. Connolly; Montreal, Harry Steinfield; Nashville, James Patterson; New York, Wm. R. Morrison; Philadelphia, W. Frederic Clark; Rochester, Fayette Harned; San Francisco, Tom Yamada; Seattle, Hal Peterson; Toronto, Eric Heathcote.

Art Director & Studio News, published monthly by Art Director & Studio News, 43 E. 49 St., New York 17, N.Y. Plaza 9-7722. Subscription price \$2.00 per year; \$3.50 for two years. \$2.50 a year for Canada and \$3.00 for other countries. Back issues 30c per copy. Publisher assumes no responsibility for manuscripts or artwork submitted. Copyright 1953. Entered as second-class matter at the post office at New York, N. Y.

# WHAT'S YOUR IDEA OF FRESH?



In the art market, as in the fish market, there is a real serious premium on *fresh* merchandise. Fish buyers, art buyers, and Webster agree that *fresh* means *not stale*. Ralph Jaeger, Inc., takes it as a prime rule of the shop that *every* job we do must be fresh in this basic sense. As specialists in fresh art, however, we go much farther . . .



Some art buyers, when they speak of a fresh approach, are looking chiefly for fresh *impact*, for new *whammy*, for an *arresting* and an *awakening* touch. A lot of Ralph Jaeger's business comes from people who know by experience what we can deliver when this kind of freshness is required. But there are other aspects . . .



**FRESH!**

When other buyers say, "Make it *fresh*," they are thinking in subtler terms—perhaps a novel handling of a nostalgic mood—or a fresh way of being sweet and light. Ralph Jaeger, Inc., knows these and many other ways of combining *freshness* with the special qualities that your particular job must have: with impact, with humor, with style, with finesse—yes, and with borax and boilerplate, too, when need be! Why not try us with a job soon—and see.

**• RALPH •  
JAEGER**

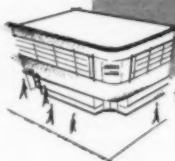
INCORPORATED

**CREATIVE ART**

**IT'S FRESH...**

**IT'S COMPLETE...**

**IT'S HANDY**



101 WEST 48TH STREET, NEW YORK 19, N. Y.  
COLUMBUS 5-2945

## tax talk

MAXWELL LIVSHIN, C. P. A.

**Wages, salaries, etc.** The income tax laws require that total wages be reported (the amount that would have been paid if the employer had not made any deductions). The law requires the inclusion of all tips, gratuities, bonuses, and similar payments, whether given by a customer or an employer. Legally, these are not "gifts".

If solely for the convenience of the employer, an employee is required to live and eat on the employer's premises and the living quarters and meals are not furnished as compensation, they are not reportable as income.

**Travel expenses.** The law provides special deductions for the expenses of travel, meals and lodging while away from home in connection with business. Traveling "away from home" means going away from the city or town where you normally work and remaining away at least overnight. Travel expenses means the cost of transportation fares, meals and lodging and also includes porters' tips, hire of public stenographers, baggage charges and similar expenses necessary to travel. Entertainment expenses should not be included with travel expenses, but should be reported separately. Laundry and other personal expenses cannot be deducted.

If the taxpayer travels on an "expense account" which reimburses him for the money spent (other than travel expenses), these reimbursements should be added to salaries received and the actual expenses can then be deducted.

**Officer's salaries.** Corporate officer-stockholder's salaries are usually taxable when they are made available, even though they are not withdrawn until the following year. Of course, these salaries must be reasonable. The test of deductibility is whether the amount paid is in fact a payment purely for services.

**Bonuses.** Bonuses to employees are usually allowable deductions (to employers) and therefore taxable income to the recipient (employee) when such payments are made in good faith and are additional compensation for services actually rendered. Donations made to employees and others which do not have in them the element of compensation are considered gratuities and are not deductible from gross income.

... AND A

# Fresh

NEW NAME!

... for a big, experienced,  
versatile art group.

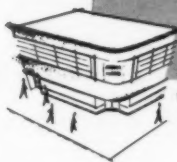
Good when it was

Jaeger & Earl Creative Art, Inc.,  
it is better than ever now—



• RALPH •  
JAEGER  
INCORPORATED  
CREATIVE ART

{ IT'S FRESH...  
IT'S COMPLETE...  
IT'S HANDY



101 WEST 48TH STREET, NEW YORK 19, N. Y.  
COLUMBUS 5-2945

# like to win \$100?

## **DRAW YOUR OWN CONCLUSION ABOUT "THE BIG MOVE". . . .**

We're busy as a beehive, making preparations for moving into our new and larger home, the first of the year.

Result: we can't spare a single man (or a married one, either) to dream up a layout idea announcing "The Big Move."

**that's why we're running this contest with 11 big prizes**

So put on your thinking cap, sharpen your pencils!  
And you may be the lucky winner of the first prize of \$100.

### **points of OUR departure for YOUR inspiration**

**Why We Moved**—We were bursting at the seams. Due to the upsurge in business, our staff increased tremendously during the past four and a half years. We HAD TO HAVE larger quarters.

**Where We Moved To**—Hotel Shelton, Lexington Avenue at 49th Street, New York City.

**Where We Moved From**—15 West 46th Street, New York 36, N.Y.

### **.....CONTEST RULES: .....**

1. Each entry must be a layout idea announcing "The Big Move" of Boyan & Weatherly Inc. Rough layout in pencil, pastel, wash or other technique. Size: 7 x 10.
2. All entries must be postmarked not later than February 15, 1954.
3. Name and business address of contestant must appear on back of each entry.
4. All layouts immediately become the property of Boyan & Weatherly, Inc., for as long as we choose to hold them; contestants may call for their work.
5. Contest is open to all working artists except members of the staff of Boyan & Weatherly, Inc.

### **J U D G E S :**

Jack Lohman, Art Director, U.S. Rubber Co.  
Dick Ross, Art Director, G. M. Basford Co.  
Roger Heins, Art Director, Remington Rand.  
Hank Galluci, Art Director, Fuller & Smith & Ross, Inc.  
Clark Agnew, TV Art Director, Lennen & Newell, Inc.  
Ted Gunther, Art Director, Bulova Watch Co.

## first prize \$100

### **10 SECOND PRIZES**

Copy of the 35th ART DIRECTOR'S ANNUAL to each of 10 winners.



**BOYAN & WEATHERLY, Inc.**

Hotel Shelton, Lexington Avenue at 49th Street, New York City

## **the case of PLAGIARIZED LETTERING**

report of the Joint Ethics Committee

Complaint was originally received from a lettering artist who enclosed a specimen of his work prepared for an advertised product and along with it, a mailing piece from a process lettering organization with the identical alphabet and a definitely reproduced sample of the very words used by the artist in a headline.

The JEC contacted the process-lettering organization and after exchange of correspondence, suggested that the two parties meet in mediation to settle the matter.

The process-lettering firm admitted the "lift" and further stated that such practice was not uncommon in the field of mechanical lettering. He was willing to make restitution by any means suggested but asked what would be done regarding the competitors in his field, who, for the most part, operated in a similar manner.

The JEC decided to call a round table discussion of both lettering artists and the heads of process-lettering firms.

The head of one well-known mechanical lettering organization testified that their firm, when using alphabets designed by artists not on their staff, paid a royalty to the artist on their usage. It was evident from the testimony of some of the lettering artists that this procedure, while not exclusive, was the exception.

At the conclusion of the meeting a resolution was drafted for submission to the JEC to be cleared by their counsel and submitted to the entire committee.

This resolution cannot be published at this time, since those attending the meeting wished to reconvene at a later date when the resolution can be presented for final adoption and re-submitted to the JEC for their guidance in defining plagiarism in this field. At that time, AD&S News will report fully on the findings of the Committee and publish the resolution adopted.

*(It is becoming increasingly evident that, when a controversy of this nature arises, the method employed of inviting all parties to participate has proved most satisfactory to both sides.)*

*Since this debate is still in process, the panel in mediation on this question would welcome any comments, pro or con to aid the breadth of their experience).*

# \*V.I.P.

... the guy who gives  
Delta's "Jewel" its finest endorsement.

He's an agency AD ...  
a "mechanical" man in a bull pen ...  
a studio artist ... a free lance designer.

He's everyone for whom a  
red sable water color brush is the basic tool.

He is \*you and \*you and \*you.

Your needs determined the perfection  
of Delta's "Jewel" ... its precise,  
tapered shape ... strong, needle-fine point  
(not too long, not too blunt)  
... its snap and resilience. Expert  
craftsmanship and the finest raw materials  
combine to make Delta's "Jewel"  
*the brush for the graphic and ad arts.*



Delta's "Jewel"



Genuine selected  
red sable water color brush.  
"Gold-Tip" Series

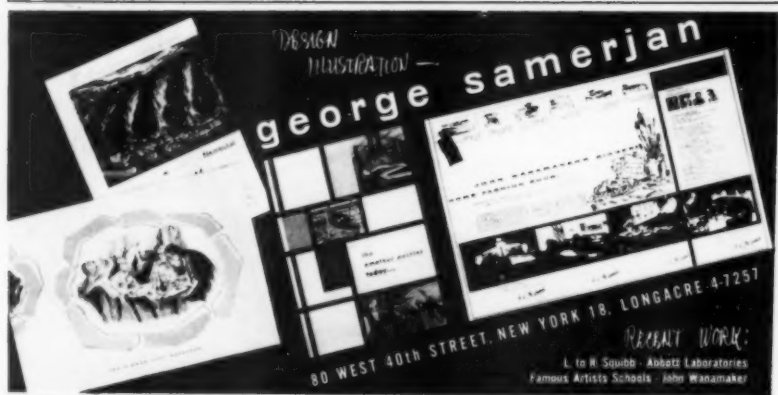
Size:	000	00	0	1	2	3	4	5	6	7	8	9	10
Price ea.:	.80	.80	.90	1.00	1.20	1.50	2.00	2.50	3.25	5.00	5.50	7.75	10.00

Available thru your favorite dealer.

**delta**

brush mfg. corp., 119 bleecker st., new york 12, n. y.





## I. J. Becker Studios

every branch of photography  
controlled Flexichromes

480 Lexington Ave. New York 17  
call EL 5-3696 for our representative,

associates:

- Georg Blackwell
- John Brefach
- Murray Duitz

## letters

### Well, hardly ever

You wrote some things in a recent issue of your publication that were very pleasant to read. You also said that most of our ads were set in Caledonia or Garamond. I happen to feel violent upon the subject of Garamond, and I would be very happy to send you a beer for every ad of ours that I set in Garamond. The only exception might be some Hathaway mat ads set beyond my jurisdiction. I also predict that you are going to have trouble finding them

Ingeborg Anning  
Type Director,  
Hewitt, Ogilvy, Benson &  
Mather, Inc.

### Likes TV stories

Let me tell you that the Four Roses article was very well received here. . . . Your articles on television problems were interesting, not only to me, but also to a local movie producer to whom I loaned the magazine.

Harry Steinfeld  
Harold F. Stanfield  
Montreal, Canada

### Errata

In the Statue of Liberty ad for Northwest Airlines, which you reproduced in your November news section, you incorrectly stated that Charles Coltrera was art director for that ad. This was one of my ads, of which I am very proud.

Dave Stead, Art Director  
Cunningham & Walsh  
New York, N. Y.

### Mystery author

Why all the mystery about the article in the September issue, "Who said you couldn't learn art in Detroit?" The missing author is the undersigned.

Halsey Davidson, Vice-President,  
Campbell-Ewald

### Cover Design

Head of the design department of Mel Richman Studios, Inc., Albert F. Storz A.D.'d at N. W. Ayer after graduating from the Philadelphia School of Industrial Art.

After spending 3 years in the U. S. Army, Storz joined the Mel Richman Studios in 1948. In addition to winning 2 Medal awards in this year's show, Al designed the entire co-ordinated publicity program which has helped make this year's Philadelphia exhibition so outstanding.



TO FASHIONS



FROM FOODS



FROM CARS



TO CIGARETTES

## SARRA<sup>INC.</sup> SHOOTS TO SELL

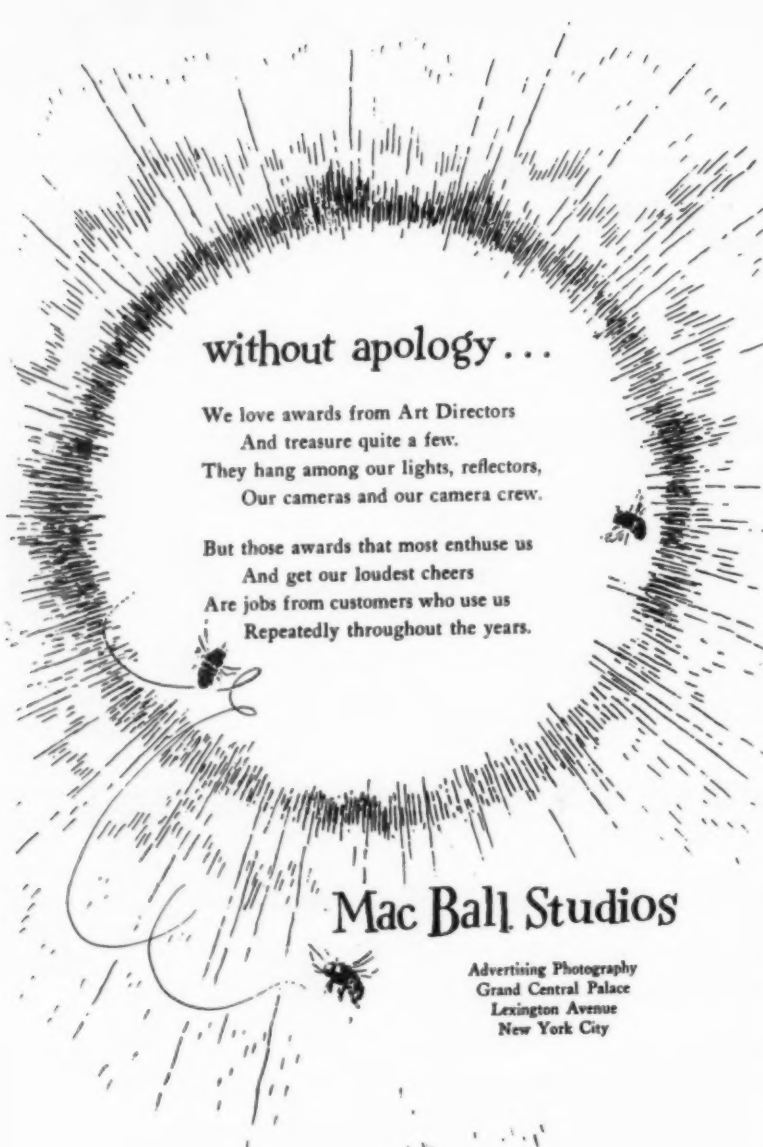
No matter what your product, no matter what the medium — Sarra's team of advertising experts trains its sights on your market and takes accurate aim to pile up a high score of sales hits.

So, when you entrust your advertising illustration to Sarra, you can be sure we're shooting at *your* target. You can count on our skill in visual selling to give dramatic impact to your sales story.



SPECIALISTS IN VISUAL SELLING  
New York: 200 East 56th Street  
Chicago: 16 East Ontario Street

PHOTOGRAPHIC ILLUSTRATION • TELEVISION COMMERCIALS • MOTION PICTURES • SOUND SLIDE FILMS



## without apology...

We love awards from Art Directors  
And treasure quite a few.  
They hang among our lights, reflectors,  
Our cameras and our camera crew.

But those awards that most enthuse us  
And get our loudest cheers  
Are jobs from customers who use us  
Repeatedly throughout the years.

### Mac Ball Studios

Advertising Photography  
Grand Central Palace  
Lexington Avenue  
New York City

*Artists supplies for the agency, studio,  
and professional artist since 1897.*

## Henry H. Taws Inc.

1527 Walnut Street  
Philadelphia, Pa.  
Phone: RI 6-8742

## what's new

**MONOTYPE SPECIMENS.** Booklet shows display lines and text blocks of 11 type faces in full range of sizes. Faces shown are Bembo, Bembo Bold, Perpetua, Perpetua Bold, Plantin, Plantin Bold, Times New Roman, Times Bold, Times Bold Italic, Times New Roman Semi-Bold, Times New Roman Wide. For copies, write Lanston Monotype Machine Co., 24th & Locust Sts., Philadelphia 3, Penna.

**CRAF-TYPE CHART.** Craf-Type self adhering alphabets, numerals and symbols can now be selected from a wall chart that shows the many patterns available. Many alphabets, just made available, appear on this chart. Craf-Type is matte finish and glare free. Chart is 22 x 35. Obtainable from graphic arts suppliers or Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10. Please mention Art Director & Studio News when ordering.

**CRAFTINT PRICE LIST.** Retail Price List No. 45 has been published by Craftint Mfg. Co., 1615 Collamer Ave., Cleveland 10. 64-page catalog includes for the first time Craftint Charcoal, Spray-Glo, and other new materials and supplies.

**DISPLAY CASE HISTORY.** A case history of the Max Factor display merchandiser has been issued by the Point-of-Purchase Advertising Institute, 16 E. 43rd St., New York 17, N. Y. Known as Fact Report #59, it states a specific point-of-purchase display problem, how it was solved, with detailed account of the results obtained. Address inquiries to Norton B. Jackson, POPAI Executive Director.

**SPECIAL TYPEFACES.** Specimen showings of special composition styles are being distributed by Type and Art, 1375 Euclid Ave., Cleveland 15. Types are foundry cast, hand set, furnished to layout size, sold by the word. Styles have been gathered from many parts of the world as well as the United States. They have been restyled or redesigned in part and cast exclusively for Type and Art.

**PRODUCT DESIGN.** Inspirations for management based on the idea that brand loyalty has been superceded by design appeal. Lippincott & Margulies Inc. present 16 brief case histories of specific product design with illustrations and point out the distinctive features of each product and how this was emphasized in the design. L & M, 500 5th Ave., New York 18.

(Continued on page 75)



THE FINEST MEDIUMS OF THEIR KIND IN THE WORLD!

## **CRAF-TONE - YOU WIN!**

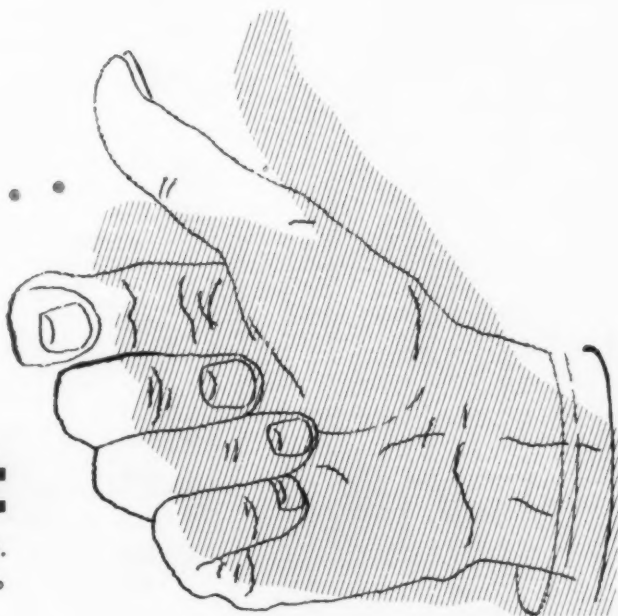
The lightning-fast way to use Ben-day! 248 individual patterns! Processed on adhesive-backed, thin gauge, matt-finish acetate for better, cleaner NON-GLARE reproduction. Perfect for quick-shading artwork for newspaper reproduction, direct mail pieces, posters, maps, graphs, technical drawings, silk-screen process work. Standard (black) . . . and reverse patterns (white). Just strip it on . . . burnish it down . . . and you see striking effects in art . . . right at the start! FREE Craf-Tone pattern chart available at your Craftint dealer, or write direct.

## **CRAF-TYPE - YOU WIN!**

Alphabets . . . Numerals . . . Symbols . . . in all popular styles and type sizes! On transparent, self-adhering sheets. Just place . . . burnish down . . . that's all! For smash headlines, for curving type, for every conceivable use and effect. Eliminates expensive typesetting and artwork lettering! Speeds copy preparation . . . saves money for artists, designers, draftsmen, map and chart makers, layout and production men! On matt-finish transparent sheets for better, cleaner, NON-GLARE reproduction! FREE pattern chart at your Craftint dealer, or write direct.

# **Craftint**

THE CRAFTINT MANUFACTURING CO.  
1615 Collamer Ave. • Cleveland 10, Ohio





# LETTERING by Ottino

Tonight!  
DONALD  
O'CONNOR  
LAUREN  
BACALL

Martin  
Lewis

FLEISCHMANN'S  
AND...IT'S AMERICA'S  
BEST GIN BUY!

"You have  
Elegance  
Taste"

New!

is the positive way to help  
keep your birthdays  
from slowing after 30!

BOBBY  
CANTOR  
JACK  
BENNY

Dorothy Gray

about  
Carbide

Order instantly!  
Perspiration effectively!

Fast DOUBLE-ACTION  
HEADACHE  
ROY GERMANOTTA INC.  
ELDORADO 5-7155 40 EAST 49TH STREET NEW YORK

from  
NACH!

Plus a complete service from  
layouts to final art

## business briefs

Ad volume is still on the upswing, according to survey made by J. K. Lasser for Tide magazine. Significant facts show early Fall volume was 161.8% of the 1947-49 average as compared to previous month's 124.8. Tide's index was also 20 points stronger than in September 1952, and first nine months average is 15 points ahead of corresponding 1952 period. Disposable income, which has been high and one reason a deep or long recession is unlikely, has fallen slightly.

Some economists now rate the immediate economic scene as a recession. Retail sales in many items have sloughed off. Some people blame the weather, (too warm, say furriers, winter coat manufacturers); others point to sated demands (TV manufacturers who have sold as much as 75% of some key markets are cutting prices to reach rest of market.) Others say this is the start of the recession they forecast. In any case, far more advertisers plan increased budgets for 1954 than plan cuts for holding the line. Feeling still is that for most products the demand and purchasing power is there but that it will take stronger, sharper selling to get one's share of the potential sales.

End-of-the year picture shows a strong 1953 for advertising art and production services and, barring a heavy or prolonged recession, a better 1954.

Unfavorable trend is noted in drop of ratio of ad expenditures to net sales for all industries. Association of National Advertisers surveyed 170 companies, found 1952 ratio of 2.75 had shrunk to 2.6 this year. This despite the fact that only 19 of the 170 companies reported dollar decreases in ad expenditures and 115 reported dollar increases.

1954, says the ANA survey, shows 123 will increase ad budgets still further, while only 7 of the 170 firms plan cutbacks. Who will benefit most from stepped up budgets? Clues from the ANA report shows increases as follows: TV, 80%; consumer magazines, 51%; Sunday supplements, 40%; newspapers, 39%; P.O.P., 38%; outdoor, 38%; radio, 34%; direct mail, 33%; business papers, 29%; farm magazines, 21%; Sunday comics, 17%; and transportation, 16%.

*Slimline*  
is incomparable...



\$10

The slim, sophisticated look this perfectly proportioned hat imparts to its wearer is uniquely Thomas Beeg. From its narrow brim and lower, more tapered crown... to its luxurious hand-felted edge... SLIMLINE is an outstanding value at \$10. SIZES: 6 3/4 to 7 3/4—Regular and Long Oval. COLORS: Charcoal Grey, Olive Grey, Golden Tan, Jet Brown—all have Black band. Chestnut Brown with Navy band. Mail Orders Invited. Add 25¢ for Postage.

**Thomas Beeg**  
GENTLEMEN'S HATTER

400 Madison Ave., New York 17, N. Y.  
1427 Broadway, N. Y. (Met. Opera Bldg.)  
Send mail orders to 400 Madison Ave.

JACK WARD

a complete color  
service to photog-  
raphers, engravers,  
advertisers, publish-  
ers and the indus-  
trial users of color  
photography.

color service

- Ektachrome processing
- Dye transfer prints
- Duplicate transparencies
- Copies of art work

694 Third Avenue  
New York 17, N. Y.  
MUrray Hill 7-1396





MORE  
THAN  
EVER BEFORE.  
PHILADELPHIA  
IS RECOGNIZED  
AS AN  
IMPORTANT  
CENTER FOR  
CREATING  
AND PRODUCING  
ADVERTISING ART.  
THIS PRIME ART MARKET  
HAS BEEN  
DEVELOPED BY  
THE EVER INCREASING  
NUMBER OF  
ART DIRECTORS  
AND ART BUYERS  
WHO RECOGNIZE  
AND CHOOSE ART  
CREATED BY OUR OWN  
PHILADELPHIA  
ARTISTS

# salute

WE SALUTE  
THESE  
BUYERS.  
THEIR SHOW,  
NOW IN PROGRESS,  
CLEARLY  
DEMONSTRATES  
THE GRATIFYING  
RESULTS  
OF THEIR  
OWN  
CONFIDENCE





**BIGGER PLANS for '54**

**Fitzgerald Studios**

1005 STEPHENSON BUILDING • DETROIT 2, MICHIGAN... TR. 1-7554

## job ticket

JACK LEWIS, VICE PRESIDENT  
ACCREDITED PERSONNEL SERVICE,  
PHILADELPHIA

Currently the job market is overburdened with more artists than can be absorbed by industry, the printers, art studios, and advertising agencies. A prominent art director said, "the market is overburdened with artists. It is not overburdened however, with advertising artists, but with men and women who do not have a flair for design and who lack sales sense as it pertains to their 'chosen field'.

The field of art seems to be undergoing a change and more and more the demand is for "sales sake" instead of for "art's sake". At this current writing, industry and their advertising agencies are requesting more and more sales promotion booklets, brochures, point of sale advertising and display material. These requests can usually not be filled by just an artist and must be done by experienced advertising artists.

The salary range of art directors, because of the wide scope of their duties, remains rather broad and in this area there are art directors commanding as little as \$5200 and others \$10,000 and upwards. Paste-up men earn what they can get and are sometimes hired with little or no experience, at salaries as low as \$50 a week and some are earning from \$85 to \$90 a week. The current salary range for lay-out artists is from \$3900 to \$7500 a year.

One of the reasons for the plentiful supply of lower priced inexperienced artists is the number that have been turned out recently by Art Schools operating under the GI Bill. The best way for this group to break into the art field is by making the rounds of the logical sources for their (temporarily limited) talents. The best job source for a lay-out artist, or an art director, whether or not he is currently employed is through the services of private employment services, who, from their reputation and newspaper advertising, indicate that they do business in the advertising field.

welcome travelers NBC ONE HALF HOUR LATER	MISTER PEEPERS	LEAFY THEATRE NBC ONE HOUR LATER
NBC Saturday Night Caesar & Coca	EDDIE CANTOR JACK BENNY NBC Sunday night	NATIONAL SINGLES TITLE MATCH NBC TODAY
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ART DIR.: Paul Darrow



# color is how you light it

*Luminance and spectral essentials  
for viewing color transparencies*

WILLIAM P. WAY

Hues present in the light source affect colors in transparencies just as they affect colors in objects.

Color is how you light it. To be convinced of this, go to a theatre and watch the beams of varied colored lights as they creep over a stage setting. Blue walls appear green when bathed in yellow light and green chairs may be neutralized in color when illuminated by given quantities of its complementary red. Blue light changes the reds to purple and a yellow dress under the same condition will appear green.

Objects as we see them outdoors in natural daylight, change color from hour to hour, from day to day, month to month and season to season. The distance and position of the sun in relation to our viewing location, affects the color of what we see. On a clear day, a child's red playing block, to a trained eye, may be seen as orange-red in late afternoon, yet it will have the appearance of being red at noon. This hour by hour daylight color change, is vividly impressed on us when we visit our western canyons.

## Time of day important

Late afternoon spectral changes are due in a large measure to earthly dust particles and water droplets. These and the density of the air close to the earth's surface refracts the white sun's rays, breaking them up into rays in all the colors of the visible spectrum. This action is similar to that of a glass prism when white light passes through it. Before sunset, the red rays from the refracted sunlight are bent downward to blanket the earth at the location of vision. The greater the density of this body, the redder the rays.

This phenomenon effects the color of all objects by making them appear warmer in color. When the sun is directly overhead, its rays reach our point of vision through a thinner layer of particles and air density, hence the absence of refraction permits daylight to appear bluer.

A more convincing example of how light influences our perception of color is found in white fluorescent lamps, of which there are no less than seven on the market. Each has different spectral characteristics, though they may be similar in appearance. Most of them emit too much blue and yellow energy in varying degrees and fail to produce red and green in the quantities desired.

Exceptions may be claimed for the deluxe warm and cold white lamps and the photocolor lamp. However, any effort to straighten out the spectral curve of these light sources, has been partly satisfied at a sacrifice in lamp efficiency, and test samples of individual lamps have indicated a marked inconsistency in the spectral energy emission.

## Fluorescent deficiencies

Spectral deficiencies of fluorescent lamps are obvious in our daily travels into and out of stores, elevators and restaurants. We are made aware of complexion changes as we go from one place to another. Women are particularly conscious of this. Red lips turn purple or orange depending on the amount of blue in the colorant. Flesh also loses much or all of its red.

Fluorescent lamps, because of their decorative value, economy of operation and coolness, are useful for general lighting and display work. They are not desirable where critical judgment of color is demanded.

Fluorescent lamps, in any of their specified whites, tend to distort color.

All of the foregoing being true, is there any wonder why there is so much color confusion among people in graphic arts? And just what are the requirements for proper viewing of color by man-made light?

It is generally agreed, among those who understand the physics and science of light and color, that incandescent light as found in properly filtered tungsten lamps, provides the only correct means for viewing color where

(Continued on page 20)



It's as simple as black and white . . .

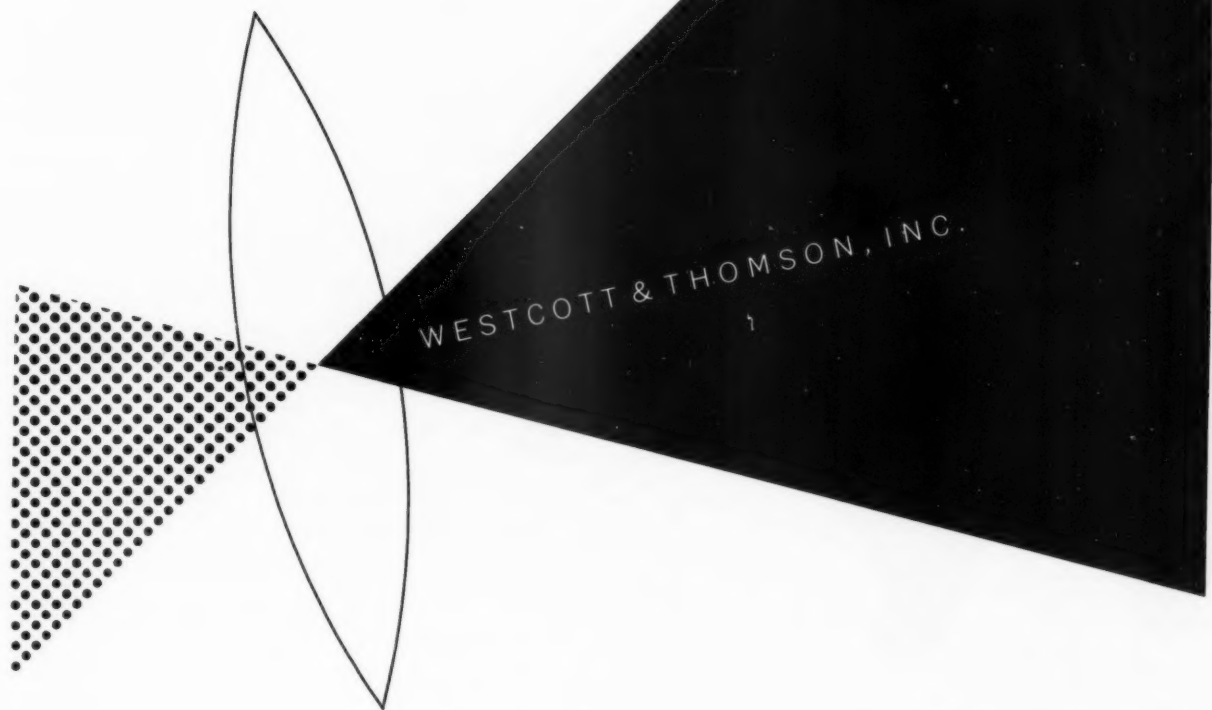
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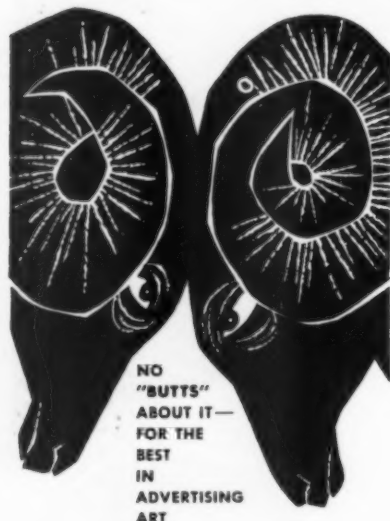
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Main office and factory  
1220 Buttonwood St.  
PHILADELPHIA 23, PENNA.

(Continued from page 18)

artificial light must be used. This is true whether viewing flat color copy or color transparencies.

Tungsten filament lamps depart slightly from the desirable scientific standard of a blackbody radiator, which is given a smooth spectral curve, indicating the light source radiates fairly equal amounts of energy throughout the visible spectrum.

A blackbody radiator may be tungsten filament, an iron horse shoe, or the heating coil of an electric toaster. When any of these elements are heated to incandescence the solid black metal appears as color . . . first a dull red glow, then a cherry red. This color is measured on the kelvin temperature scale in degrees Kelvin.

A blackbody radiator is black at room temperature, red at 800° Kelvin, yellow at 2,500° K, white from 3,200° K to 4,000° K, pale blue at 8,000° K and becomes progressively bluer as the element gets hotter. Both warm and cold colors of light are expressed on the Kelvin temperature scale.

The Kelvin temperature of natural daylight may range from less than 2,000° K at sunrise to 28,000° K at noon. (I often wonder what some manufacturers mean by "daylight quality" when the assertion is not accompanied by a specific Kelvin temperature.)

### White viewing surface

Assuming then, that the color transparency viewer or illuminator is engineered for tungsten illumination, it is also imperative that the viewing surface be white. White light for viewing color in transparencies is just as important as white paper is for the engraver's color proofs. What would you tell your engraver if he delivered your color proofs on pink, yellow or blue tinted paper?

If your viewing light contains any of the above hues, a white dress will appear other than white. When any of these colors are visibly present in the viewing light their complementary colors in the transparency will tend to be neutralized and the entire picture may be thrown out of color balance.

A white light, a non-neutralizing light, a tungsten light, bright enough to reveal shadow detail in a properly exposed picture, are essential when viewing color transparencies. The color temperature of the light at the viewing surface should not be less than 3,200°

(Continued on page 22)

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the art field. We give you their *personal* kind of training right in your own home. And home study is the perfect way for you to get art training while you work because you can set your own pace...take each step ahead when you're ready for it. Write me *today* and I'll send you the details about the Famous Artists Course... and the part it can play in getting you to the top! The time to begin moving up is *now*."

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(Continued from page 20)

K nor more than 4,000° K with 3,500° K being perhaps the most desirable. I have come to the 3,500° K conclusion through my own work on color transparencies and my daily contact with the people whose task it is to judge color and to reproduce it from the photograph to the printed page. Their gripes are numerous, many of which could be rectified by a correct viewing instrument or good equipment properly cared for.

### Use viewer hood

The viewer should be placed in the darkest part of the room and never in front of a window unless equipped with a hood.

The artist who color corrects transparencies by working directly on them, and the photographer who creates the color image, are mentally disturbed when the art buyer holds their precious color creations in front of a yellow table lamp or a spectrally inadequate viewer, and their luck is no better when their color film is held up to a window where the blue of the sky is fused with all the colors of the transparency. Under these conditions, the art buyer has no way of knowing how good the job really is, and no one is happy.

Some viewers are developed to give a specific Kelvin temperature and to produce a desirable brightness. This is done by balancing the spectral quality of the light, the material of the viewing panel and the inside white reflecting surfaces. Each one of these things is an important part of the end results.

Where 60 watt daylight lamps are used (an excellent source of illumination) the lamps should be changed after 200 hours of use. While this lamp has a life expectancy of 1,000 hours, its spectral usefulness depreciates rapidly after 20% of rated life. A loss of brilliance is also evident.

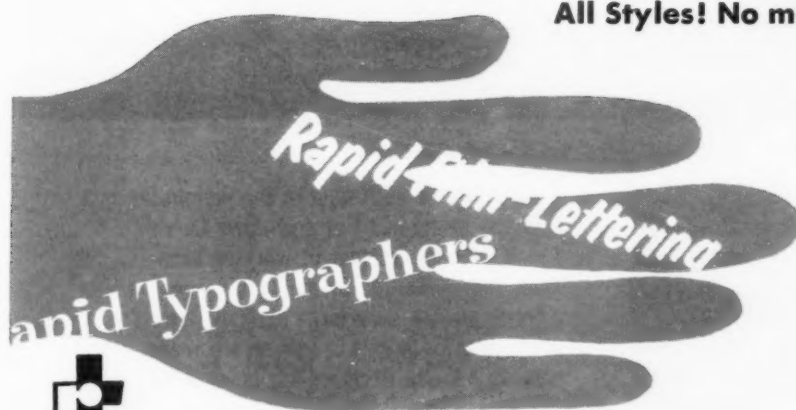
Where filters are used other than the blue-green glass around the daylight lamp filaments, they should be cleaned often and changed periodically according to the manufacturer's instructions.

The illuminators inside white reflecting surfaces, which have a marked influence on the spectral quality of the light, should be kept free from dust. Failure to do this and failure to change lamps when required will cause the viewing panel to appear yellow. If

(Continued on page 77)

# hand lettering \$/ per word!

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*They said it couldn't be done ...  
but we're doing it!*

When we started Rapid Film-Lettering Service a few short months ago, we had no idea that in so brief a period we would be able to reduce the cost to our customers so drastically ... but we've done it.

Send in your orders at this low price!

Send for our specimen book!

Send for a representative to explain how Rapid Integrated Services functions for the Art Director, Production Man, Advertising Manager ... Type and Hand Lettering both from the same source at the same time on the same order.

## Ralph Marks Color Labs.

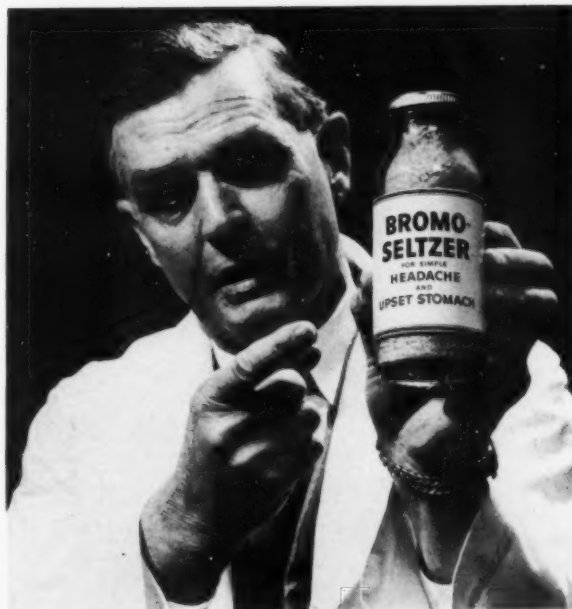
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Spacious lobby, and private office for client's use



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**LNA announces competition**

4th Annual Lithographic Awards Competition and Exhibit for outstanding lithographic and advertising material produced in 1953, sponsored by the Lithographers National Association, will be held in April in New York City.

Competition, open to all members of the lithographic industry, will include 40 different classifications which will be judged on the basis of quality, design and art and functional value. Entries may be made by the buyer, advertising agencies and any person or organization connected with the design and production of the material.

Complete details on entries will be available this month from LNA headquarters, 420 Lexington Avenue, New York 17.

**Creative Plus forums under new sponsorship**

Artists Guild has assumed sponsorship of the Creative Plus Forums as of last November. Although the Forums have been noteworthy for their frank discussions of art problems, it was felt that even greater freedom would be felt by the speakers under the non-partisan auspices of the Guild.

Subject for the January 27 meeting will be "Why is Pharmaceutical Art So Advanced?" Panel consists of Will Burstin, Victor Trasoff, James Fogelman, Ramona Javitz, Theodore Matucci. Carl Weiss continues as moderator. Meeting will be held at Freedom House, 20 W. 40th Street at 7:30 P.M. Admission is 75c. Research data on effectiveness of pharmaceutical direct mail has been gathered and will be presented by Mr. Weiss.

**Illustrators discuss paper books**

Cartoonists & Illustrators School of New York held a symposium, the first in a series, on paper book cover illustrations. The problem of treating the essence of a book in a single cover illustration and methods of coordinating the efforts of AD and artist with the editorial board were emphasized.

Symposium speakers were Earl Mayan, Charles Binger, Harry Schaare, Mike

Hooks, Gerald McCann, George Gross and Mel Crair. Donald Gelb, art editor of Bantam Books, was moderator.

**Clark edits Philadelphia AD&SN features**

W. Frederic Clark, Gray & Rogers AD, was Philadelphia editor of this issue of Art Director & Studio News. This 84-page issue is the largest Philadelphia issue and largest January issue in the history of the magazine.



**Years of dreams come true** Part of the newly decorated and enlarged headquarters of the New York Art Directors Club. This lounge was designed by Dr. M. Agha, supervised by Garry Orr, and furnished by Bloomingdales. It serves as committee meeting room, lounge, and is a wonderful place for out-of-town visiting AD's to hang their hat. Club is at 115 E. 40th Street, just two short blocks from Grand Central. A. Halpert is House Chairman.

### Snider heads SPPA

Stanley R. Snider, Snider's Poster Process Co., New Orleans, was elected president of the Screen Process Printing Association at the 5th Annual Convention at the Hotel Statler, New York.

Other officers elected by the delegates include: Milton Grant, Silk Screen Process, Inc., Cleveland, vice-president; Henry Kalmus, Kalmus & Associates, Chicago, treasurer.

### Fagg art goes to West Point

Kenneth S. Fagg of Charles E. Cooper Inc., New York, illustrated a Saturday Evening Post series with civil war maps which caught the attention of West Point officials. These paintings now hang in the West Point Museum where they will be used as study collections for special exhibits of Civil War history, weapons or tactics; for loan to the Academic Departments for military and historical instruction or for general exhibit as works of art.

Mr. Fagg writes AD&SN that in order to assure authenticity he studied current geological survey maps of the areas, changing culture and typography to correspond with old maps of the time of the battles. He covered some of the territory on the ground and took photographs of the actual sites from the air to make his maps as geologically correct as possible.



**New style cover for January was**  
Woman's Day cover photographed by Robert E. Coates. Art director was Kirk Wilkinson. Type is Century Expanded and logo head is tickled up version of the same type.



**Bilingual TV** Montreal advertisers have the problem of presenting their commercials so that both English and French speaking viewers will understand. Harry Steinfield of Harold F. Stanfield Ltd. used the above eight second commercial to overcome this situation. The audio for the first frame is "Mm", for the second frame "Mmm", and the third "Mmmmmmm": at the end the little boy says "Excel!" (the product).

### Stock backgrounds

David Laska, designer of 27 East 22nd Street, New York, is offering his collection of hundreds of original decorative designs. Texture effects, abstracts and florals are included. Where the right design is not in stock, it will be made up for the buyer. Of use for p.o.p. displays, TV commercials, decorative spots, booklets, direct mail brochures, posters, ads, packaging.

### 9700 attend AES

2nd Advertising Essentials Show, held November 16-18 at the Hotel Biltmore in New York, had an attendance of 9,700. There were 150 different exhibitors of 174 products with 56 new products and over 60 different advertising services. Representation was national in scope.

### Agency had a choice

Weightman Inc., Philadelphia, had an O.K. from Foremost Kosher Frankfurters to produce an ad of any style they choose. The resulting ad showed false whiskers, eyes and teeth, as in a Halloween mask, admonishing the public not to be taken in by any false faces. Ad appeared in the Philadelphia Bulletin.

### IPI offers newscolor specimens

Interchemical Corporation, Printing Ink Division, offers two new color specimen books to newspaper publishers, advertisers and advertising agencies. Called "Color for Newspapers", the books are the first to provide a guide for color use, giving suggested combinations of both harmonious and contrasting colors, color combinations most suitable with black and colors for holidays and seasons of the year.

Both deluxe and pocket-size editions show a full range of ROP colors for newspapers in full strength and tints which reflect the preference of most color advertisers throughout the country.

Specimen books are available from IPI branches in principal cities and from IPI Promotion Department, 67 W. 44 Street, New York 26.

### Agency exhibits ad winners

An exhibit of advertisements and direct mail materials of the Dobeckmun Company, Cleveland, which carried off two first prizes at the recent Fifth Annual Competition of the Cleveland Art Directors Club, is currently on display in the offices of Anderson & Cairns, Inc., agency for Dobeckmun, at 488 Madison Avenue.

## Photographers justify \$100-a-day fees

Fall issue of *Infinity*, magazine of the American Society of Magazine Photographers, answers the cry by many art directors, directed to many photographers, "You guys all wanna get rich."

Article goes on to explain that at \$100 a day, the photographer does not get rich, or anything like it. Main arguments are:

1. With reasonable time off, that's 5-days a week or \$500.

2. Free-lancer spends about 50% of his time in non-productive work such as billing, contacting, research, etc. This estimate of 50% is based on an accurate survey, says ASMP. So, at 50% shooting time, that leaves \$250 per week.

3. Some of the remaining time is used up in travel or stand-by time at half the day rate. ASMP estimates this leaves free-lance photographer a gross of \$850, per month. Further deductions for office rent and expenses, equipment replacement, etc. leave a man who works steadily with about \$130.00 a week, and less in slack periods.

## ATA '54 meet announced

28th Annual Meeting of the Advertising Typographers Association of America, Inc. will be held at the Sans Souci Hotel, Miami Beach, Florida, October 28-30, 1954. Details of Convention arrangements are being handled by the ATA at 461 Eighth Avenue, New York City.



**Color coordination** Present Cannon Mills campaign is showing the color relationship between towels, bedspreads, draperies, etc. Each ad features a definite color group; this one was pink, the next is to be lilac. Editorial style used. AD is Milton Weiner, N. W. Ayer (Philadelphia); photographer on room setups, Martin Bruehl; photographer on model merchandise, John Rawlings; room designer, Stanley Mills Haggard.

## Burke wins in agency show

E. William Burke, art director with Campbell-Mithun, Inc., Minneapolis, took top honors in the agency fine arts show last fall. His was an oil painting "Any-one for Tea?", a still life.

## SPPA receives Zahn collection

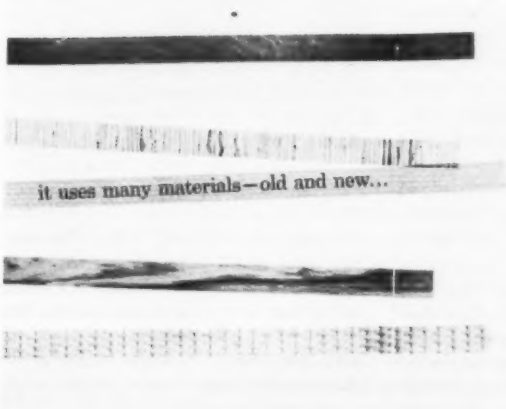
Screen Process Printing Association has acquired a comprehensive collection of more than 1000 ads, serigraphs, signs, etc. done by screen process. Collection, which dates back to 1910, was compiled by Bert Zahn, general manager of the Glidden Co., Cleveland, who is one of the pioneers of the screen process industry.

Collection will be exhibited at various local SPPA chapter meetings throughout the U. S., Canada and Mexico. Ultimately, it is hoped to place the collection with either the Rosenwald Museum of Natural History, Chicago, or the Franklin Institute, Philadelphia.

## STA show to Madison

Society of Typographic Arts annual exhibition of "Design in Chicago Printing" was shown in Madison, Wisconsin. This was Madison's first advertising art showing. Approximately 100 representative works, considered outstanding examples of design in Chicago, were featured in the exhibit.

Tom Laufer, art director for Oscar Mayer & Co. and chairman of the committee for arranging the show, says he hopes a graphic arts exhibit composed entirely of work created in Madison will be forthcoming in the near future.



it uses many materials—old and new...



**Contemporary furniture design** "ABC of Modern Furniture", a new 36 page illustrated consumer booklet, explains why modern furniture looks as it does, what it is intended to do, and where it may be used. Illustrated with designs by George Nelson and Charles Eames, it is published by Herman Miller Furniture Company, Zeeland, Michigan where it may be obtained for twenty-five cents a copy.



**New coffee package ups sales** When Dowd, Redfield & Johnstone took over Ehlers account, AD Herman Davis' first recommendation was redesign of package, a comparatively rare concern for an agency.

New design retains the character of the old package: gives impressive identification of the name. Cleaner arrangement of more distinctive lettering was made possible by cutting extraneous copy to a minimum. Familiar blue, red and white colors were retained, but used in brighter hues.

Resulting package appears larger and deeper with increased visibility on the shelf and greater buying appeal, as witnessed by the increase in sales by 24% in the past seven months.

Other packages recently designed by Herman Davis include Bristol-Myers' Mum Mist, Turner Smith's Poundex, Charles Antell's Home Permanent Kit, Christmas display cartons for Seagram's Gallagher & Burton Whiskey and Christopher Columbus Rum.



**Redcoat and high fashion** Recent Parliament ads mostly feature women; this one was planned for extra male-appeal. High style used to build prestige associated with Parliaments. AD was Clare Barnes, Jr., Benton & Bowles, New York. Photography by Rawlings-Nepe.

### Color Show hits the road

Eastman Kodak Company received for its exhibition 750 pieces of outstanding color photography from leading studios, photographers, printers and industrial photographers. The 1954 Color Show will acquaint advertisers, agencies, photographers, graphic arts people and users of commercial color photography with what is being done with various Kodak color processes and materials.

Show is divided into six major divisions: graphic arts, color in industry, transparencies, color prints, demonstrations, and equipment.

Itinerary is as follows: San Francisco, January 12-14, Palace Hotel; Los Angeles, January 18-20, Huntington Hotel; Houston, January 28-29, Shamrock Hotel; St. Louis, February 3-4, Jefferson Hotel; Minneapolis, February 9-11, Radisson Hotel; Chicago, February 16-18, Conrad Hilton Hotel; Detroit, February 23-25, Detroit-Leland Hotel; Philadelphia, March 9-11, Bellevue-Stratford Hotel; New York, March 15-19, Hotel Commodore; Boston, March 23-25, Sheraton Plaza Hotel; Toronto, April 1-2, King Edward Hotel.

### Stereo draws special attention in Rochester International Salon

Stereo entries this season will be acceptable in any American Standard 1 5/8" x 4" commercial mount, or its equivalent, holding 23mm x 24mm film pairs. Card-board stereo mounts bound between two pieces of slide cover glass are acceptable, but the Salon Committee recommends as preferable slides mounted in any one of several glass and metal or plastic mount combinations.

Arrangements have been made to forward entries to the Rochester Salon to the St. Louis International Exhibition of Photography immediately after closing of the Rochester Salon, which runs March 5 to 28.

Closing date for entries is February 11. Entry forms are available from John I. Fish, Exhibits Director, 341 Pemberton Road, Rochester 9, N. Y.



**Problem was to dramatize** how dry martinis are made with Smirnoff Vodka. The driest place they could think of was the desert, so Photographer Bert Stern took his camera, a bottle of Vodka, and went there (White Sands, New Mexico). Ad not only solves the client's problem but is a pure photographic image—no strips, no tricks. It was shot on one negative with a rollei-flex camera in the early morning. Conde Nast made the plates, Herschel Bramson was the art director for the Lawrence Gumbinner Agency. Campaign appeared in Life in color. Besides the desert shots, a series of personalities were used (Charles Coburn, James Mason, Monty Woolley and Sir Cedric Hardwick.)





**Shirt campaign launched** Bachenheimer-Lewis, Inc., has begun for Alfred Shapero, Inc., creator of Alfred of New York leisure shirts, the largest campaign in its history. At the same time a new line of sports shirts is being introduced.

Initial ad appeared this Fall in the New York Times magazine, the New Yorker and Gentry. It features James Melton standing beside one of his antique automobiles with John Paul Stack, hotel owner, and Ken Purdy, Editor of True. All wear Alfred shirts. Tie-in with car is appreciation of fine craftsmanship. Sanford Silverberg ADed this and Stewart Becker was the photographer. Timed with the appearance of the ad on November 22, Mr. Melton appears at a leading New York department store where one of his automobiles was displayed with Alfred shirts around it and an enlargement of the ad in the background.

The second phase of the campaign was begun with the presentation of Portrait of a Man at Ease, a full-page, full-color, portrait by Louis Bouche. This appeared in December media. Original portrait was on exhibition in major retail stores throughout the country that month.

In addition a brochure of Alfred shirts was provided to retailers for use in their Christmas mailing.

## TDC forums to be 100% visual, current

Three innovations feature the Type Directors Club discussion series for 1954:

1. Presentation will be 100% visual.
2. Material analyzed will be 100% current.
3. There will be commentary on the visual material but no formal talks.

Emphasis will be on the past year's best work in typography and design in each major print media. Title of the series is "Typography—1954."

All eight sessions will be held at the Engineering Societies Building, 29 W. 39th Street, New York, N. Y., from 7:00-10:00 PM, Tuesday evenings, March 2, 9, 16, 30, April 6, 13, 20, 27.

First session will feature showings by every major American type manufacturer and importer of the past year's new type-faces. Showings will display the faces in use, specimen lines, complete fonts, and blowups of individual letters for visual study of letter form.

Subsequent sessions will deal with newspaper typographic trends during the past year, magazine editorial typography, magazine advertising typography, direct mail, book typography. Final two evenings will deal with problems of how the type director approaches a job and how the shop handles the job.

Chairmen of the respective evenings are Edward M. Gottschall, editor of Art Director & Studio News and Rush magazines; O. Alfred Dickman of the New York Herald Tribune; designer and former Esquire magazine art director George Samerjan; Frank Powers, director of typography at J. Walter Thompson Company; Eugene M. Ettenberg, Gallery Press; Joseph Weiler of Ballantine Books; designer Mahlon A. Cline; and typographer James E. Secrest.

Mr. Gottschall is chairman of the Educational Committee which is running the programs. The hundreds of Kodachrome slides which will be shown during the eight evenings are being prepared by designer and letterer Emil Klumpp from specimen material supplied by each of the chairmen.

The completely visual approach and concentration on 1953-54 typography is expected to provide an exciting and practical series of evenings.

Subscription to the series is \$10.00 for eight evenings. Individual session admission is \$2.00. For subscriptions or further information write: Type Directors Club, Box 1607, Grand Central Station, New York 17, N. Y.

### Molded photo film

Photographic film molded into the shape of a bowl is one of the operating secrets of a highly efficient new meteor camera being used by Harvard College Observatory. Problem presented to Eastman Kodak was how to prepare a film for a curved field to provide the fastest possible speed to accurately record the tracks of meteors. They experimented with molding at high temperatures with provision for cooling the mold and a controlled molding period to prevent film fogging. As a result their film works satisfactorily with cameras at  $f/0.67$  and a wide enough field to cover an area 10,000 times the size of the moon.

### Photography winners featured

Winners of the National 1953 Prize Photography Contest sponsored by the Photography Magazine are featured in their December 1953 issue.

Black and white winners are: 1st prize, Farrell Grehan; 2nd prize, Fran Nestler; 3rd prize, Richard Pousette-Dart (son of Nathaniel Pousette-Dart); 4th prize, Robert Frank; 5th prize, Saul Leiter.

Color winners: 1st prize, Werner Luthy; 2nd prize, Sgt. Wm. D. Bolene; 3rd prize, Irwin Lubroth; 4th prize, Mark W. Scott; 5th prize, Amo De Bernardis.

Judges were: Wilson Hicks, Irving Penn, Arthur Rothstein, W. Eugene Smith, Edward Steichen, Frank Zachary.



**Personal touch** Copy in first person and typewritten as a personal letter in rambling and friendly style. Caption appears handlettered and informal. Photographs have the appeal of the "homey" situation, done by Morton Berger. Wallace W. Elton, J. Walter Thompson, New York, was AD.

### Packaged hand lettering

Combination of plastic and vinyl adhesives plus new printing techniques makes possible the introduction of a new lettering system, Art Directors' Lettering, which bowed in Los Angeles. Introduced by Bill Sass, art director and owner of Sass Art Studio, and Jules Kopp, vice president and executive art director of Erwin Wasey & Co., Ltd., Los Angeles, the new system is now available through Sam Flax and Arthur Brown in New York and in almost all major cities.

Ad Lettering is said to cut man-hour overhead in larger studios, and to make it possible for the smaller studio to keep an entire job within the studio doors. Because of rapidity and ease of assembly, Ad Lettering is expected to open new markets for the artists and studio. Says Mr. Sass, "Clients that normally could afford only hand set type can now be offered the effectiveness of hand lettering. We have further discovered that use of Ad Lettering permits us more flexibility of price on the other art components of an individual job."

Ad Lettering is printed on the back of thin clear acetate sheets. A pressure sensitive adhesive coating covers back of sheet over printing area and holds sheet to a corrugated backing sheet. Adhesive holds the letters permanently in position for reproduction; no boning or rubbing is necessary. Another feature is that the lettering can be picked up after usage and reused.

### From Paris, display letters

Display letters offering 78 different alphabets of ready-gummed characters in graduated sizes from 3/16" to 4" have been imported from Paris through the Grace Letter Co., New York, N.Y. For use in exhibition work, TV film and titling, interior and exterior signs, model making and displays, these die-cut cork Graforel letters may be mounted on any surface.

NAD  
SAD

### Atlanta names Lusink

E. M. (Burt) Lusink, of the Coca-Cola Company, has been elected president of the Atlanta Art Directors Club.



**Heyworth Campbell**, for more than forty years a prominent art director and authority in the field of graphic arts, died following a short illness in November. He was 67 years old.

Born in Philadelphia where he attended Philadelphia Art Schools, he later moved to New York to become art editor of Everybody's Magazine. In 1909 he went to the Conde Nast organization as art director for Vogue, Vanity Fair, and House and Garden, a position which he occupied until 1927. After a stint with BBD&O, he became art director of Harper's Bazaar and later of House Beautiful, Magazine World, Diesel Progress, World Petroleum and Public Relations subsequent to which he accepted the art directorship of McFadden Publications. In recent years he had devoted his time to art counselling.

Mr. Campbell was honorary member and second president of the Art Directors Club of New York, honorary member of the National Society of Art Directors and the Society of Illustrators, and a member of the Dutch Treat Club and the Federal Grand Jury Association. Sketch shown was done by William Oberhardt in 1932.

### Detroit ADs discuss photography

Art Directors Club of Detroit has held its first Photography Round Table. Purpose of this meeting was to discuss: "How Much More Can We Get Out of Photography as an Advertising Art Form?"

### No show for '54

Society of Artists and Art Directors of San Francisco will not be having an art show next year. Date for the 7th Annual Show of Advertising Art has been pushed up to February 1955.



**Kansas City is 18th of NSAD** Newly formed Art Directors Club of Kansas City was admitted to the National Society of Art Directors by unanimous vote on November 6, 1953. Officers shown above are Bill Ray, treasurer; Bob Scott, president; Earl Radford, vice-president; George Moyer, secretary.

This organization was originally a part of an Artists and Art Directors organization in that city. At the time of their application for membership in the NSAD the proportion of art directors was below the minimum 2/3 required by the constitution. They rapidly reconstituted themselves into an independent club of the required proportion of art directors and framed their constitution in compliance with the Society's requirements.

They have organized an educational committee that has established a permanent advisory board made up of representatives of different art groups to work with the Board of Education in order to improve their curriculum for aspiring artists.

Club's first annual exhibit is being held this month.



### 72 paintings shown in N. Y. members exhibition

Annual Fine Arts show of the N. Y. Art Directors club ran the last half of December. 72 works were hung. Award winners were Donald Deskey and King Rich, for oils; George Samerjan and Irving Trabich for water colors. Honorable Mentions went to Everett W. Sahrbeck, and William Strosahl. Judges, shown above were Ernest Fiene, Hans Moller, and Louis Bosa.

### ADs exhibit

The following members of the New York Art Directors Club will exhibit their works at the Club Lounge:

A. Halpert and Art Weithas, January 11-22; Robert Hack and Carl Burger, January 25-February 5; Lester Rondell, February 8-19; Vincent Di Giacomo, February 22-March 5; Gil Tompkins and Ned Wheaton, March 8-19; Lester Beall, March 22-April 2; Wolfgang Beck and Adolph Treidler, April 5-16; Everett Sahrbeck, April 19-30; Joseph Groner and Vincent Trotta, May 3-14; Louis Donato and Willard B. Golovin, May 17-28; Georg Olden and Deane Uptegrove, May 31-June 11; James Herbert, June 14-25.

Members whose works have already been exhibited are George Samerjan, Joseph Clark, King Rich and James Buckham.



### Proclaims Nashville Art Week Don Mes-

kimen, president of the Nashville Art Directors Club; Jack Kershaw, president of Nashville Civic Arts Association Inc.; Burnard Wiley, vice-president of the AD Club, are shown receiving from Frank Clement, Tennessee's governor, a proclamation designating the week of November 11 as Nashville Art Week.

The newly organized Nashville Civic Arts Association Inc. and the Nashville Art Directors Club cooperated that week in an auction of art donated by Nashville artists. All proceeds went to the NCAAI which is established primarily to bring art exhibitions to the Parthenon Gallery.

## chapter clips

**Baltimore:** Famous Artists Schools offers a continuing annual scholarship to a person recommended by the Education Committee of the AD Club. Applicant's work should be delivered to Harry Zepp at Van Sant Dugdale, 15 E. Fayette Street before February 15.

**Boston:** John Belknap, president of the Toronto Club, and Major Robert H. Tait, Attache, Canadian Consulate General, were special guests at the November meeting.

**Detroit:** Third annual layout show was held November 20-27. Club is exchanging their Bulletin with several other AD Clubs in the U.S.

**New York:** A November luncheon meeting featured Ayaz Peerbhoy, head of J.W.T.'s Bombay office, in a talk on the advertising business in India.

**Nashville:** Graphic arts directory is being compiled by the Club members.

**Rochester:** First Art Show to be held this month or early February. Definite date not known at time of this writing.

**San Francisco:** Annual business meeting was held Friday January 8. New Officers were elected.

# production bulletins

## *Film with built-in screen, plastic offset plate coating, and Raffia Initials, have been introduced*

**Screened film:** A new film for photolithography which permits the production of screened halftone negatives without the use of conventional engraving screens or cameras has been developed by the Eastman Kodak Company.

Kodalith Autoscreen Ortho Film differs from conventional films used in the graphic arts in that after exposure and development it produces an image which incorporates a standard screen "dot" pattern of the type which heretofore could be achieved only by exposing films through various types of halftone screens.

Screen "dot" patterns produced by such means are the basis of all photographic reproduction processes, since photographs and drawings cannot be successfully reproduced on the printed page by any other means.

Despite the revolutionary implications of this basic development, the applications of the new film will be strictly limited at the outset, Kodak representatives stated. The film is not expected or intended to replace conventional graphic arts films and screen processes in most photolithographic operations.

It is expected that the new film will be used at this time only in letter shops and with office type offset printing machines in situations where photographic darkroom facilities are available.

In such circumstances, however, it may mean that production can be materially increased and service speeded without any major increase in capital investment. This is possible since any standard camera of the proper size may be used to produce screened halftone negatives with this film. With ordinary engraving and lithographic films special graphic arts cameras are necessary to achieve similar results.

Either continuous-tone or line originals, or combinations of the two, may be successfully reproduced with the new film, the company stated.

The new film has a "built-in" screen of 133 lines to the inch, and, for the present at least, will not be offered in any other

screen size. It can be used, nevertheless, to produce coarser screen effects through photographic enlarging techniques if desired.

Kodalith Autoscreen Ortho Film will be available in 8 x 10 and 11 x 14-inch sheet sizes. It can be processed with standard graphic arts chemicals and processing techniques.

**Plastic plate coating:** Eastman Kodak Company has also developed a new, plastic, high speed photo sensitized coating for preparing metal plates used in photolithography.

Kodak Photo Resist is a pre-sensitized, water-insoluble, coating for photolithographic and photoengraving purposes which provides exceptionally high stability coupled with high photo sensitivity. It was also said to provide deep-etch plate quality with the speed and ease of albumen or surface plate making.

When applied to metal plates by means of conventional coating techniques, the new coating not only provides a light sensitive coating of notable speed, but also serves as an acid resisting material for various etching techniques, and as an ink-receptive material for preparing surface-type photolithographic printing plates.

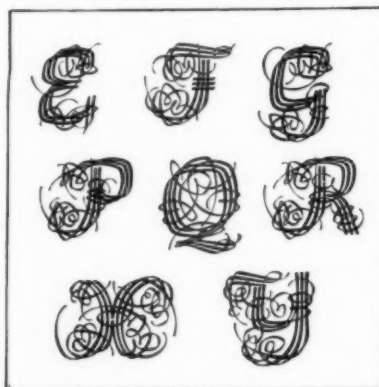
A distinctive feature of the new product is that it is unaffected by changes in humidity or temperature. Furthermore, since it keeps its high speed indefinitely, plates can be prepared days or weeks ahead to meet anticipated needs as slack time opportunities permit.

With the new material coating or sensitizing is done on dry metal plates by either the whirler-coating method, spraying with a painter's spray gun, or in a regular plate coating machine. After coating, and exposure to white-flame arc lamps, processing may be accomplished either by the commonly used immersion method, or with a vapor degreaser which lends itself to production mechanization. Exposure times are on the average one-fourth those of usual plate coatings.

Plates made with the resist are easily handled on the press. The durable plastic image accepts ink readily and withstands press runs of exceptional length, run life having exceeded 900,000 impressions in trade tests. Moreover standard techniques of storage and rerunning can be used with complete assurance of good results.

On photocomposing machines, plates prepared with the new coating are particularly advantageous since the resist requires shorter exposures, and is completely stable during multiple exposures.

No problems of scumming or blinding are encountered with the new coating.



**Raffia Initials:** Casual, carefree school-days, when we used to make things of raffia in art class, are brought to mind by Amsterdam's new Raffia Initials. Their casualness is designed to fit into contemporary calligraphic typography, creating a focal point of intense contrast to bring an artistic interest to plain patterns of type. Raffia Initials were designed by Henk Krijger for Typefoundry Amsterdam of Amsterdam, Holland. They are made in three sizes—42/48 pt. (shown above), 60/66 pt., and 78/90 pt.—and are offered in sets of electrotypes, one of each capital letter to the set, by Amsterdam Continental Types and Graphic Equipment, Inc., 268 Fourth Avenue, New York, New York. An advance specimen showing is available.



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*notice*

*notice*

*notice*

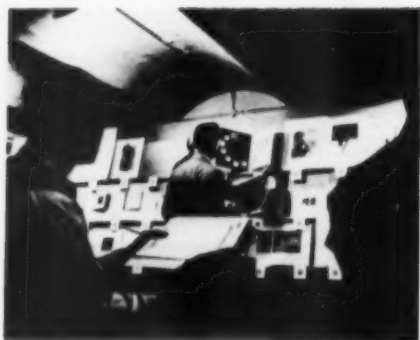
**Effective February 1, 1954**, the subscription price for Art Director & Studio News will be \$3.00 for 1 year, \$5.00 for 2 years.

Current subscriptions which expire before January 31, 1955, may be extended for one year at the present rate of \$2.00 per year, if such renewal is made before February 1, 1954.

Foreign subscription rates are as follows:

Canada .....	\$3.50 for 1 year
	6.00 for 2 years
Other .....	4.00 for 1 year
	7.00 for 2 years

**AD&SN has grown considerably** — in its first five years — from less than 200 pages published annually, to more than 800 pages in 1953. At the same time the editorial quality has been increased constantly and physical appearance of the magazine improved, almost with each issue. All this has resulted in considerably increased costs. While subscription rates traditionally account for less than the cost of production, these costs have risen beyond the point where present rates can be maintained any longer.



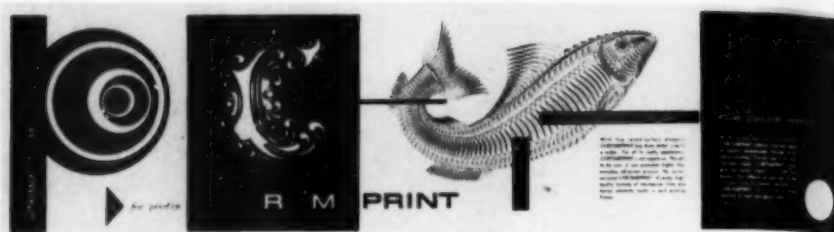
Scoring the show are Morris Rosenblum, AD of Macy's, New York; Robert Blattner, Readers Digest AD, and, turning the page, William Miller, AD of General Outdoor Advertising, Chicago.



How's this one? Judges, standing, are Wallace Elton, Ed Cullen, Robert Blattner, Bradbury Thompson, and William Miller. That's Morris Rosenblum kneeling.



Show Chairman Ed Cullen displaying a contesting piece to judge Wallace Elton, NSAD president and J. Walter Thompson Company AD. Also watching are club treasurer Carl Eichman, secretary W. Frederic Clark, and president Ira Low.



DESIGN OF BOOKLET OR DIRECT MAIL PIECE

art director) Albert Storz  
agency) Mel Richman Studios, Inc.  
artist) Mel Richman Studios, Inc.  
advertiser) Chromepoint Corp.

# Philadelphia's 19<sup>th</sup>

## annual exhibition of

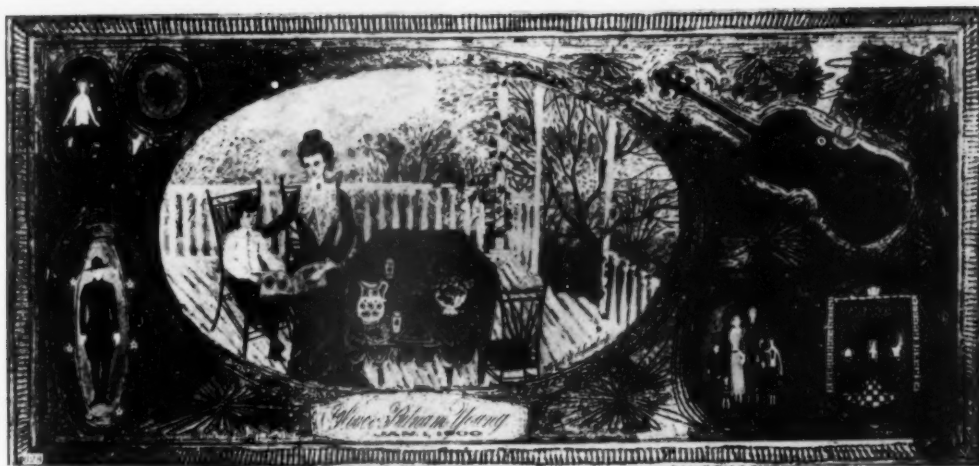


DESIGN OF POINT OF SALE MATERIAL

art director) Walter Lewandowski  
agency) Leon L. Berkowitz & Co.  
artist) Walter Lewandowski  
advertiser) Revlon Products Corp.

EDITORIAL ART

artist) Robert Schneeborg  
art director) Kirk Wilkinson  
advertiser) Woman's Day



# n of advertising art



CARTOON ART (BLACK AND WHITE)

artist) Roy McKie  
agency) N. W. Ayer & Son  
art director) Don Kubly  
advertiser) Champ Hats

DESIGN OF PACKAGING

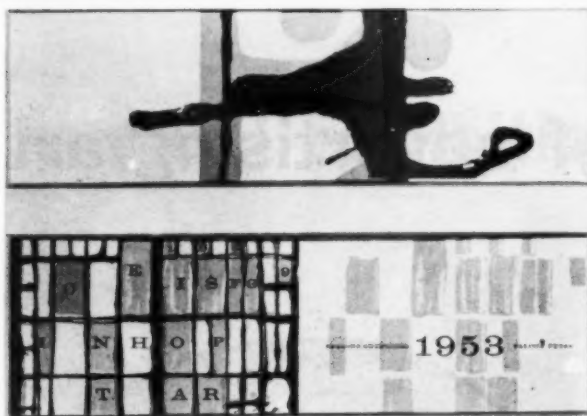
art director) Albert Storz  
agency) Mel Richman Studios, Inc.  
artist) Mel Richman Studios, Inc.  
advertiser) Louis Forman Co., Inc.



# 19<sup>th</sup>

MAGAZINE ADVERTISING ART (BLACK AND WHITE)

artist) Dan Moerder  
agency) Gray & Rogers  
art director) Charles Evo  
advertiser) Standard Pressed Steel



MAGAZINE ADVERTISING ART (2 OR MORE COLORS)

artist) Brian Connelly  
agency) N. W. Ayer & Son  
art director) Paul Darrow  
advertiser) De Beers Consolidated Mines

DESIGN OF CALENDAR OR GREETING CARD

art director) Eugene Feldman  
artist) Eugene Feldman  
advertiser) Falcon Press



DESIGN OF POSTER

art director) Bruce Green  
agency) N. W. Ayer & Son  
artist) Lowden—Glassman  
advertiser) Pennsylvania Co. for Banking and Trusts

DESIGN OF HOUSE ORGAN OR COMPANY MAGAZINE

art director) Edward G. Cullen  
artist) Edward G. Cullen  
advertiser) C. Schmidt and Sons, Inc.

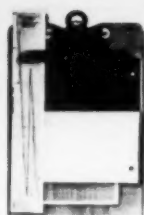


CARTOON ART (2 OR MORE COLORS)

artist) Robert G. Seidman—  
Mel Richman Studios, Inc.  
agency) Beaumont, Heller & Sperling, Inc.  
art director) Robert Glassmire  
advertiser) National Publishing Co.







Remanden

GENERAL EXCELLENCE IN PRINTING  
 (printer) Great Lakes Press Corp.  
 (art director) Andrew Schmith  
 (artist) Matthew Leibowitz  
 (advertiser) Sharp & Dohme



TRADE PERIODICAL ADVERTISING ART  
 (BLACK AND WHITE)  
 (artist) Bernie Cleff  
 (art director) Warren Blair  
 (advertiser) Smith, Kline & French  
 Laboratories

one disease  
 that doesn't  
 hurt



Smith, Kline & French Laboratories, Philadelphia

POSTER ART  
 (artist) Albert Marzano  
 (art director) Guy L. Huey  
 (advertiser) Atlantic Refining Co.

Most conditions have their danger signals in the form of facts, which are given that people can prevent serious complications with their usual disease.

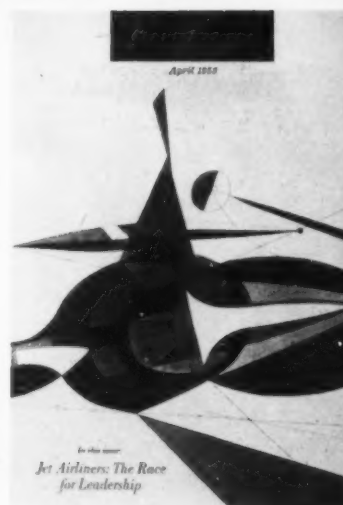
Heart disease. The most fatal in the U.S. and one which is only preventable for the person whose blood is "thick" (cholesterol) or "thin" (anemia). The doctor's work is to prevent the one path to the top of the heart, but the doctor's work is not done in the laboratory. It is done in the home. It is done in the heart of the patient. It is done in the heart of the patient. It is done in the heart of the patient.

The doctor's work is not done in the laboratory. It is done in the home. It is done in the heart of the patient. It is done in the heart of the patient. It is done in the heart of the patient.



MAGAZINE COVER ART  
 (artist) S. Neil Fujita  
 (agency) Time, Inc.  
 (art director) Leonard Lionni  
 (advertiser) Fortune Magazine

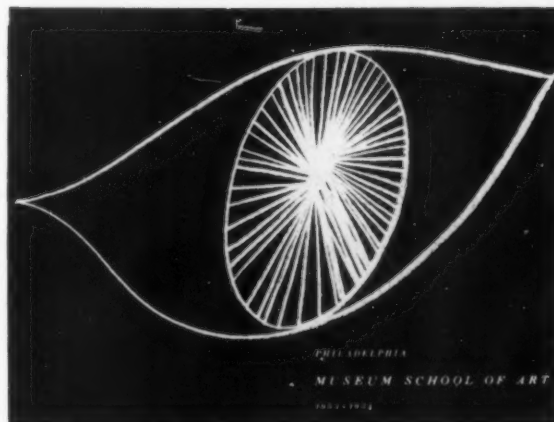
DESIGN OF SMALL ADVERTISEMENT  
 (art director) David J. Scott  
 (agency) Mel Richman Studios, Inc.  
 (artist) Storz, Mel Richman Studios, Inc.  
 (advertiser) Scott Paper Company



CLUTTERED LOGO - CLOUTIER



NEWSPAPER ADVERTISING ART  
 (artist) John Huehnergath  
 (agency) Gray & Rogers  
 (art director) Richard Cummins  
 (advertiser) The Bell Telephone  
 Company of Pa.



GENERAL EXCELLENCE IN TYPOGRAPHY  
 (typographer) Typographic Service, Inc.  
 (art director) Raymond A. Ballinger  
 (artist) Jack Gregory (cover)  
 Student work (interior)  
 (advertiser) Philadelphia Museum School of Art

# 19<sup>th</sup>

## POSTER ART

artist) Lemuel B. Line  
agency) N. W. Ayer & Son  
art director) Don Kubly  
advertiser) Atlantic Refining Co.



## DESIGN OF MAGAZINE AD

art director) Elwood Bauhof  
agency) John Falkner Arndt & Co., Inc.  
artist) Libby Lovett  
advertiser) Moss Rose Manufacturing Co.



## DESIGN OF NEWSPAPER AD

art director) J. Kegg  
artist) Dorothy Graham, Ruth Romberger (shoes)  
advertiser) Bonwit Teller



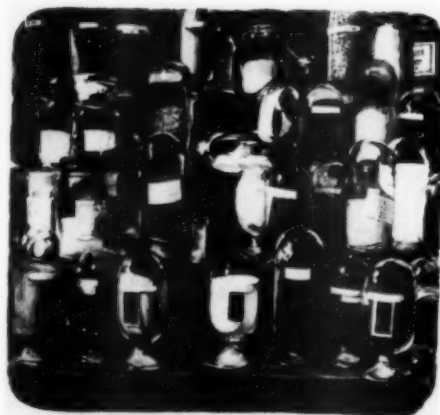
## GENERAL EXCELLENCE IN ENGRAVING

engraver) The Beck Engraving Co.  
art director) Ben Collins, Engraving  
advertiser) The Beck Engraving Co.



## TRADE PERIODICAL ADVERTISING ART (2 OR MORE COLORS)

artist) Stanley Meltzoff  
agency) John Falkner Arndt & Co., Inc.  
art director) Robert Leinheiser  
advertiser) Rohm & Haas Company



## certificate awards

### DESIGN OF MAGAZINE ADVERTISEMENT

*art director*) John Maass  
*agency*) N. W. Ayer & Son  
*artist*) Paul Wing Studio  
*advertiser*) North America Companies

*art director*) Don Donovan  
*artist*) Silvio Romano  
*advertiser*) TV Guide—Triangle Publications

*art director*) Walter Reinsel & S. Neil Fujita  
*agency*) N. W. Ayer & Son  
*artist*) Arthur Williams  
*advertiser*) Container Corporation of America

### DESIGN OF NEWSPAPER ADVERTISEMENT

*art director*) Ken Paul  
*agency*) Batten, Barten, Durstine & Osborn  
*artist*) Ken Paul  
*advertiser*) Holiday Magazine

*art director*) Bernard Bloom  
*agency*) Yardis Advertising Company  
*artist*) Igor Belinkoff  
*advertiser*) Yardis Advertising Company

### DESIGN OF TRADE PERIODICAL ADVERTISEMENT

*art director*) David J. Scott  
*artist*) Storz, Mel Richman Studios, Inc.  
*advertiser*) Scott Paper Company

*art director*) Warren Blair  
*artist*) George Sulpizio  
*advertiser*) Smith, Kline and French Laboratories

*art director*) Don Kubly  
*agency*) N. W. Ayer & Son  
*artist*) Sol Mednick  
*advertiser*) Champ Hats

### DESIGN OF SMALL ADVERTISEMENT

*art director*) Howard Alber  
*agency*) Weightman Inc., Philadelphia  
*artist*) Old Prints—Layout & Retouch—Howard Alber  
*advertiser*) Barnet Brodie, New York City

*art director*) Buzz Williams  
*agency*) Curtis Publishing Co.  
*artist*) Borish, Mel Richman Studios, Inc.  
*advertiser*) Country Gentleman

### DESIGN OF BOOKLET OR DIRECT MAIL PIECE

*art director*) Andrew Schmith  
*artist*) Matthew Leibowitz  
*advertiser*) Sharp & Dohme

*art director*) Vincent E. Hoffman  
*agency*) Vincent E. Hoffman  
*artist*) Vincent E. Hoffman  
*advertiser*) Vincent E. Hoffman

*art director*) David J. Scott  
*agency*) Mel Richman Studios, Inc.  
*artist*) Storz, Mel Richman Studios, Inc.  
*advertiser*) Scott Paper Company

*art director*) Kenneth L. Brown, Herbert Lubalin,  
 Herbert Strickler  
*agency*) Sudler & Hennessey, Inc.  
*artist*) Jefferson Davis  
*advertiser*) Wyeth, Inc.

*art director*) Andrew Schmith  
*artist*) Matthew Leibowitz  
*advertiser*) Sharp & Dohme

### DESIGN OF POSTER

*art director*) Ira Low  
*artist*) Rose Traveglini—Jim Wormer  
*advertiser*) Lit Brothers

*art director*) Paul Segui  
*artist*) Audrey D. Walters  
*advertiser*) Strawbridge and Clothier

*art director*) Paul Segui  
*artist*) Audrey D. Walters  
*advertiser*) Strawbridge and Clothier

*art director*) Paul Segui  
*artist*) Walter Redding  
*advertiser*) Strawbridge and Clothier

### DESIGN OF POINT OF SALE MATERIAL

*art director*) Al Marzano  
*artist*) Al Marzano  
*advertiser*) Metcalf Neckwear

### DESIGN OF HOUSE ORGAN OR COMPANY MAGAZINE

*art director*) Alexander Derkas  
*artist*) Alexander Derkas  
*advertiser*) Smith, Kline and French Laboratories

*art director*) Joseph Gering, Howard Alber  
*agency*) Weightman, Inc.  
*artist*) Joseph Gering  
*advertiser*) Seaboard Container Corp.

*art director*) William A. Hirsch, Joseph Gering  
*artist*) Joseph Gering  
*advertiser*) The Drake Press

### DESIGN OF CALENDAR OR GREETING CARD

*art director*) Joe Simboli  
*artist*) Joe Simboli  
*advertiser*) Joe Simboli

*art director*) Kramer, Miller  
*agency*) Kramer—Miller  
*artist*) Kramer—Miller  
*advertiser*) Kramer—Miller

*art director*) Ben Collins  
*advertiser*) The Beck Engraving Co.

### DESIGN OF PACKAGING

*art director*) Dorothy Smith, Nathan Berman  
*artist*) Nathan Berman  
*advertiser*) Westminster Press

*art director*) Joseph Gering  
*artist*) Joseph Gering  
*advertiser*) Spurgeon Hosiery Corporation

### MAGAZINE ADVERTISING ART (BLACK AND WHITE)

*artist*) William Ressler  
*agency*) Lewis & Gilman, Inc.  
*art director*) James Bishop  
*advertiser*) General Refractories Co.

### MAGAZINE ADVERTISING ART (2 OR MORE COLORS)

*artist*) Walter Reinsel  
*agency*) N. W. Ayer & Son  
*art director*) Walter Reinsel  
*advertiser*) Container Corp. of America

*artist*) Ernst Beadle  
*agency*) N. W. Ayer & Son  
*art director*) Paul Darrow  
*advertiser*) De Beers Consolidated Mines

### NEWSPAPER ADVERTISING ART

*artist*) Fred Banbery  
*agency*) N. W. Ayer & Son  
*art director*) Paul Darrow  
*advertiser*) Pennsylvania Company for Banking and Trusts

### TRADE PERIODICAL ADVERTISING ART (BLACK AND WHITE)

*artist*) John Huehnergarth  
*agency*) Gray & Rogers  
*art director*) William Jepson  
*advertiser*) Westinghouse Radio Stations, Inc.

*artist*) Jesse Hartman  
*art director*) James Gillespie  
*advertiser*) Electric Storage Battery Co.

### TRADE PERIODICAL ADVERTISING ART (2 OR MORE COLORS)

*artist*) Albert Hampson  
*agency*) Ketterlinus  
*art director*) Henry D. Maconachy  
*advertiser*) C. Schmidt & Sons, Inc.

*artist*) Robert C. Schneeborg  
*agency*) Monogram Art Studio  
*art director*) Norman Vineis—Herb Meyers  
*advertiser*) Ciba

*artist*) Thomas F. Vroman  
*agency*) Sudler & Hennessey  
*art director*) Herbert Lubalin  
*advertiser*) Squibb

### CARTOON ART (BLACK AND WHITE)

*artist*) Frank Schroeder  
*agency*) Gray & Rogers  
*art director*) Terry Casey  
*advertiser*) Aberfoyle Mfg. Co.

### CARTOON ART (2 OR MORE COLORS)

*artist*) Samuel G. Cooper  
*art director*) Don Donovan  
*advertiser*) TV Guide—Triangle Publications

### POSTER ART

*artist*) John Milligan  
*agency*) Foote, Cone & Belding  
*art director*) James Monley  
*advertiser*) General Foods, Co.

### EDITORIAL ART

*artist*) Isa Barnett  
*art director*) Bernard White  
*advertiser*) Argosy Magazine

*artist*) Arnold Roth  
*agency*) Triangle Publications—TV Guide  
*art director*) Ray Ballinger—Harry Brodsky

*artist*) Coby Whitmore  
*agency*) Hearst Magazines, Inc.  
*art director*) Frank Eltonhead—Robert C. Atherton  
*advertiser*) Cosmopolitan Magazine

*artist*) A. Parker  
*agency*) Hearst Magazines, Inc.  
*art director*) Frank Eltonhead—Robert C. Atherton  
*advertiser*) Cosmopolitan Magazine

### MAGAZINE COVER ART

*artist*) Jack Weaver  
*agency*) Triangle Publications  
*art director*) Ray Ballinger—Harry Brodsky  
*advertiser*) TV Guide

*artist*) Edward G. Joseph  
*agency*) The Roland G. E. Ullman Org.  
*art director*) Edward G. Joseph  
*advertiser*) Ware Brothers

*artist*) Elsie Manville  
*agency*) N. W. Ayer & Son  
*art director*) Bruce Green  
*advertiser*) Supplee-Wills-Jones Milk Co.

# Art, design for management

*3 AD's tell NYU forum how they tackle design problems for TV, department stores, and direct accounts*

BY CARL WEISS, VISUAL RESEARCH ANALYST

## Da Vinci of TV—Georg Olden

When Da Vinci approached his canvas, he was so humble about desecrating its white surface he'd hesitate a month before applying a brush stroke! We lost a lot of Da Vincis that way. Fortunately, Georg Olden, CBS-TV Graphics AD is more direct, and so is his influence on the whole field.

Studio One is now using title art (telops) by great artists due to Mr. Olden's persuasion. If the first visual introduction to Studio One is poor, he reasoned, what point is there in good drama when you've lost your audience? Now David Stone Martin, Alex Steinweiss, Steig, Hoff, Don Kingman, Antonio Frasconi, etc. are billed doing the telops. A batch of other programs are now calling for work of the same calibre. And the price has jumped from \$15 to \$200 and more per drawing! (These titles will be shown in an illustrated story in a future issue of AD&SN.)

This is one of the many visual firsts Mr. Olden has developed for TV. It continues the high graphic design tradition he helped develop for O.S.S. in the war against the Nazis and Fascists. America's top artists, with wide versatility, were in O.S.S. then and George studied their specialties for his wide bag of different approaches. Note the wide range of graphic techniques CBS is now using.

What's Mr. Olden's function at CBS? He supervises telops, gobos (small props used close to camera to loom large against objects in background) animations, photo retouching, cartoons, prevue announcements, trailers, quiz cards, lettering, set consultant, agency consultations on commercials, presentations.

Mr. Olden's animated station breaks and trailers are masterpieces of selective motion. No wastage of superfluous motion—just as a good artist uses economy of

line to put down his artistic statements. He also does most of the cartoons and designs.

He's vigorously opposed to 90% of the titling done over live shots. Poor legibility, interference by motion of people, and too hasty planning all contribute to turning titling into eyesores.

Though TV art techniques can be quite technical, Mr. Olden removes the awe artists show for technical know-how. Artists and photographers go overboard on technical know-how sometimes and end up as technical stuffed shirts instead of creators. When artists work with Mr. Olden, he does his best to stress uninhibited art rather than concentration on a million taboos, so rapidly blanketing TV. He makes artists design their telops unhampered by his layouts. Mr. Olden's layout for type goes in *after* the art is finished by the artist.

Fourteen people are on his staff in a fully unionized shop. It's a foregone conclusion that a lot of specialists in non-specialization will emerge from Olden's CBS lab or better, non-repetitive visual design.

## Juke Plays Cash Register Hits

Juke Goodman is that debonair man with the passion for good design that sells milady (and men, too). He's AD for Saks 5th Avenue and its 14 subsidiaries. He's a peeping Tom who's proud of it because that's how he gets his ideas. For him, fashion art is 50% observation of smart women and 50% is drawing ability.

A regular problem he faces is when to use photos instead of drawings. If competitors go in heavily for photos, he has got to obey the trend. Today photos for retail ads are most popular (Macy's, Russeks, etc.). Some items won't go in the lens hopper. Last Xmas Juke tried photographing some very, very expensive handbags on dowled Xmas trees. It failed; the bags didn't come out looking ultra-expensive no matter how it was

shot. An artist had to redraw the ad. Lots of times artists have to redo items flunked by the camera.

Good news for the artists! Prices in fashion art ain't what they used to be! Once \$10 and \$15, better fashion art today is \$300-\$500.

Juke has one assistant for his staff. Perhaps the largest art production job in the country is turned out by his department. All ads are done under daily deadline pressure where competition requires fast changes in selling thinking. Unlike other ad media, retail ads in daily newspapers must show immediate sales, checked by stores daily. Once, ad agencies underestimated high fashion impact on sales. Today, fashion coordinators are a familiar sight in all good agencies, hired right out of department store jobs. Automotive, hard goods, food products, as well as soft goods all use high fashion in selling. This is the most basic trend art has produced today. Since national ads break in media months after they were sent to engraver, their high fashion style mustn't get outmoded. As a result agency people get previews of top fashion designers' wares to properly dress their models in clothes that will come out of wraps one-half year later.

Juke uses every trick in his ads: strobe shots, solarization prints, sensitive line art and unorthodox use of Craftint. Even scratchboard, used by his artists, was so loose new effects were gotten out of that formerly rigid style. All these devices had to buck the coarse 65-screen of newspaper reproduction.

½ Modern Designer +  
½ Businessman = Lester Beall

Uninformed people visualize a fuzzy type when you say, "Lester Beall is a modern art designer." They couldn't be fuzzier! Lester Beall studied engineering, forge foundry, four years of mechanical drawing (he hated it, but he got a feeling for accuracy and precision). Then he discovered modern paintings and he veered off from becoming an illustrator for a designer's life.

Col. McCormick, Chicago Trib Tycoon, once threw the book at employee Lester Beall. He wrote a note on Lester's art, "I don't get much out of it". So Lester was put out of McCormick's tower. Since then Lester has put out a flood of designs that the whole world has enjoyed—and copied.

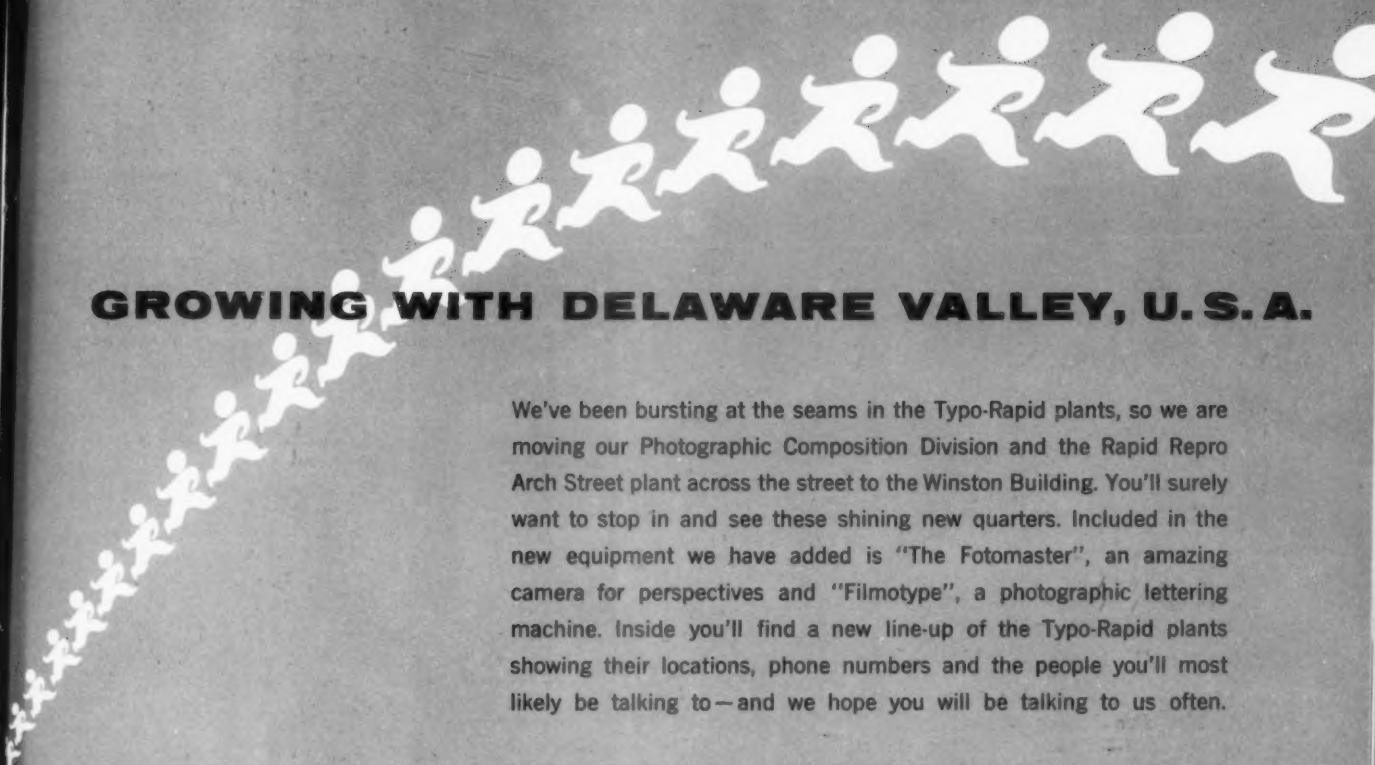
Mr. Beall found that inspiring writers set the artist's imagination on fire with energy.

(Continued on page 74)









## **GROWING WITH DELAWARE VALLEY, U.S.A.**

We've been bursting at the seams in the Typo-Rapid plants, so we are moving our Photographic Composition Division and the Rapid Repro Arch Street plant across the street to the Winston Building. You'll surely want to stop in and see these shining new quarters. Included in the new equipment we have added is "The Fotomaster", an amazing camera for perspectives and "Filmotype", a photographic lettering machine. Inside you'll find a new line-up of the Typo-Rapid plants showing their locations, phone numbers and the people you'll most likely be talking to—and we hope you will be talking to us often.

### **TYPOGRAPHIC SERVICE • INC**

**ONE OF AMERICA'S FINE TYPOGRAPHERS**

PRINTING CRAFTS BUILDING • 1027 Arch Street • Philadelphia • WA 2-2715

### **TYPO PHOTO COMPOSITION**

**TYPOGRAPHY BY PHOTOGRAPHY**

WINSTON BUILDING • 1010 Arch Street • Philadelphia • WA 2-2968

### **RAPID REPRODUCTION SERVICE**

**PHOTOMURALS • PHOTOSTATS • PHOTOGRAPHY**

WINSTON BUILDING • 1010 Arch Street • Philadelphia • WA 2-0557

### **RAPID REPRODUCTION SERVICE**

**PHOTOMURALS • PHOTOSTATS • PHOTOGRAPHY**

FINANCE BUILDING • 1428 S. Penn Square • Philadelphia • RI 6-6867

### **RAPID REPRODUCTION SERVICE**

**PHOTOMURALS • PHOTOSTATS • PHOTOGRAPHY**

BEURY BUILDING • 3701 N. Broad Street • Philadelphia • RA 5-4031

# TYPOGRAPHIC S

PRINTING CRAFTS BUILDING • 1027 ARCH STREET

MANAGEMENT  
SAM DALTON

## OUTSIDE CONTACT

Fred LaWall  
Manager  
  
Hugh Tate  
  
Charles Rossiter  
  
George Morrison  
  
Jack Goldstein

## TELEPHONE CONTACT

Martin McGlensey  
Manager  
  
Harry Kahn  
Gilbert Moore  
Charles Moore  
Mary Bunting Cruice  
Lee Joffe  
James Grant  
Charles Manuel  
Anthony Dota

## SHIPPING

Carl Blundi  
Charles Burke

## ACCOUNTING • OFFICE

George Longshore  
Office Manager  
  
A. S. Ettinger  
Accountant  
  
Charles Raber  
William Slattery  
Margaret Heath  
Mary Anna Circosta  
Ann Sweeney  
Mary Freil

## RAPID REPRODUCTION SERVICE

FINANCE BUILDING  
1428 S. PENN SQUARE  
RI 6-6867

Robert Essen  
Manager

## RAPID REPRODUCTION SERVICE

WINSTON BUILDING  
1010 ARCH STREET  
WA 2-0557

Nicholas Gerhardt  
Manager



# C SERVICE · INC

ARCH STREET · PHILADELPHIA, PA. · WA 2-2715

## MANAGEMENT

SAM DALTON

### CREATIVE AND SUPERVISION

Harry Segal

### TYPE DIRECTOR

Robert Donald

#### NIGHT MANAGER

Matthew Tate

#### PROOFROOM

##### DAY

Alice Slattery  
Head

##### NIGHT

Clarence Mulliken  
Head

#### MONOTYPE

John Baumann  
Foreman

#### PRESSROOM

Dave Zimmerman  
Foreman

#### RAPID REPRODUCTION SERVICE

BEURY BUILDING

3701 N. BROAD STREET  
RA 5-4031

John McKeown  
Manager

#### PHOTO COMPOSITION DIVISION

WINSTON BUILDING

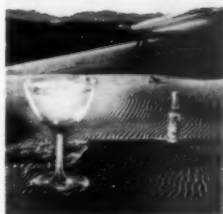
1010 ARCH STREET  
WA 2-2968

Al Tate  
Manager



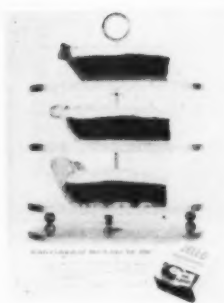
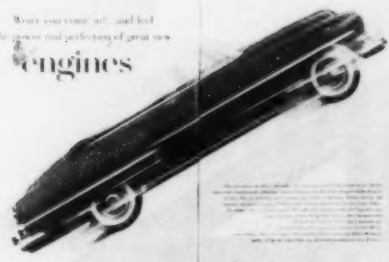
**The Typo-Rapid plants serve advertising agencies,  
art studios, retail stores and manufacturers in the  
Delaware Valley area and throughout the country.**

Any liquor advertisement with a simple, clear idea stands out in a field given to glorifying trademarks. This is a fine visualization of dryness, and it hasn't been spoiled by being covered by a huge bottle.



DRYNESS BY THE GIN

Where you come off, and how the power and perfection of great new engines



Here is another of Jello's delicate high key photos which is not only good enough to eat but good enough to frame.



## GAB BAG

by Paul Darrow

This issue of Life is of more than passing interest, for it contains signs of revolt against some sacred conventions of advertising. It is heartening to know that not only some planners and creators of advertisements but also account men and clients are beginning to doubt that the public taste is as bad as surveys and impact studies would have us believe. Such art treatment is found fairly often in the so called "class" magazines, but up to now has been distressingly rare in such expensive mass appeal space as Life, and it is the writer's opinion that this fresh approach will not only pay off but also will start a movement towards greater imagination and taste in our advertising pages.

This nine page ad is a true pioneer, not because of size alone, but because of a fresh, new technique in car illustration. The spread here illustrated is perhaps the most exciting since it subordinates detail for the overall feeling of speed and smartness. and appetite appeal.

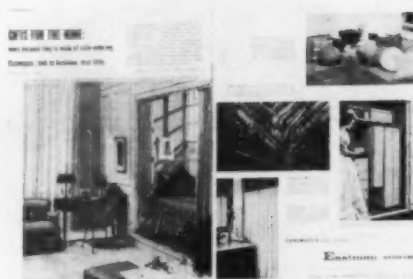


One of our oldest advertisers breaks with the traditional formula by using this editorial style of photo in which the ingredients lend smartness



An institutional advertisement in which Betty Crocker, long a stylized trademark figure, is brought to life and talks to the reader. Although the subject is electrical appliances, the appliances are subordinated to the appetite appeal of the foods which they help produce.

Editorial technique tastefully handled and well reproduced.



Although this campaign has been running for some time, it is still refreshing, smart and informative and stands alone in a field given to superlatives.

# case history



Faithful reproductions of what you sell increase your chances of making people buy. MEAD RICHFOLD ENAMEL and MEAD RICHGLASS OFFSET are paper mirrors for reproduction by letterpress and lithography, in one or many colors. They're just two of the many Mead

Papers available for any printing purpose you require. Available, too, are covers in a wide range of colors.

Your printer or lithographer—and, behind him, America's leading paper merchants—knows that Mead Paper means business. Ask for convincing evidence.

THE MEAD CORPORATION "Paper Makers to America"

Sales Offices: The Mead Sales Co., 118 W. First St., Dayton 2 • New York • Chicago • Boston • Philadelphia • Atlanta



**New trend:** Independent research revealed a new trend in paper buying . . . a pronounced inclination among increasing numbers of designers and buyers of printing, including everyday printing for business needs as well as printed advertising, to specify or approve the specifying of mill-brand papers for letterpress and lithography. Printers and lithographers confirmed this, reporting a noticeable decrease in the number of customers willing to leave the final choice of papers entirely to them.

**Problem:** To profit from this trend by making Mead Papers, the trade-mark and the definitive words, unforgettable in the minds of businessmen, designers, purchasing agents, advertising agency art directors and production men, printers, and lithographers.

**Solution:** The trade-mark was used on the basis of illustrative "situations" in which it became a gigantic part, directly or indirectly, of familiar and memorable scenes or events.

To increase the impact of each "situation", full-color reproductions of the original paintings were used; and to attain variety of technique and basic concept, several artists were commissioned for the series. Each "situation," roughly visualized in pencil by the agency



b



Planning a building advertisement? Use Mead Paper's trademarked illustrations to show off your building. Mead Paper's trademarked illustrations are available in a variety of sizes and styles. They are printed on high-quality paper, and are available in a variety of colors. They are also available in a variety of sizes and styles. They are also available in a variety of sizes and styles. They are also available in a variety of sizes and styles.

THE MEAD CORPORATION "Paper Makers to America"  
Sole Office: The Mead Sales Co., 115 W. First St., Dayton 2-New York-Chicago-Boston-Philadelphia-San Francisco

c



Planning a ship advertisement? Use Mead Paper's trademarked illustrations to show off your ship. Mead Paper's trademarked illustrations are available in a variety of sizes and styles. They are printed on high-quality paper, and are available in a variety of colors. They are also available in a variety of sizes and styles. They are also available in a variety of sizes and styles. They are also available in a variety of sizes and styles.

THE MEAD CORPORATION "Paper Makers to America"  
Sole Office: The Mead Sales Co., 115 W. First St., Dayton 2-New York-Chicago-Boston-Philadelphia-San Francisco

d



Planning a building advertisement? Use Mead Paper's trademarked illustrations to show off your building. Mead Paper's trademarked illustrations are available in a variety of sizes and styles. They are printed on high-quality paper, and are available in a variety of colors. They are also available in a variety of sizes and styles. They are also available in a variety of sizes and styles. They are also available in a variety of sizes and styles.

THE MEAD CORPORATION "Paper Makers to America"  
Sole Office: The Mead Sales Co., 115 W. First St., Dayton 2-New York-Chicago-Boston-Philadelphia-San Francisco

art director, was discussed with the artist, who then produced his own color visual for approval by the advertiser. A requirement of each "situation" and its final rendition was some semblance, at least, of plausibility. No one would ever see "Mead Papers" cut out of the side of a mountain, for example, but this did not make it impossible.

To reach the new specifiers of paper, *Time* and *Business Week* were added to a publication schedule that previously included only business publications reaching the field of graphic arts.

**Results:** Paper merchants and their salesmen reported an increased familiarity with Mead Papers among buyers of printing and lithography. New merchants were added to the Mead roster of merchants. A steady increase in sales, while not provably traceable to the trade-mark series, indicated, at least, that Mead Papers were not being forgotten.

As the series took hold, suggestions for illustrative "situations" began to be given by outsiders, indicating that the advertisements were being seen and examined.

The trade-mark advertisements are now in their third year. This, in itself, to anyone who knows the penchant of advertisers to start each calendar year with a fresh advertising approach, provides positive evidence of results.

#### Artists . . .

- a—Charles Allen
- b—Ned Seidler
- c—Paul Nonnast
- d—John Pike
- e—Charles Allen

e



Planning an anniversary booklet or a new catalog? The cover is highly important for a good first impression—and the cover stocks in Mead Papers are precisely what you need to attain just that. There are DUCHE TRANSLUCENT and PRISTINE ENAMEL COLORED WHITE, for example, and PRISTINE COLORED in bright white,

natural white, or black, and eleven others. These specialty covers, too, give you the cover you want, whether it be covered, uncoated, or discolored.

Your printer or lithographer—and, behind him, America's leading paper merchants—knows that Mead Papers mean business. Evidence is yours for the taking.

THE MEAD CORPORATION "Paper Makers to America"  
Sole Office: The Mead Sales Co., 115 W. First St., Dayton 2-New York-Chicago-Boston-Philadelphia-San Francisco

a renaissance in typography . . .

## foreign type faces for America

*Why and how are we using them,  
where can they be obtained*

AARON BURNS—ART DIRECTOR,  
TYPOGRAPHIC DESIGN DEPT., EMPIRE STATE  
CRAFTSMEN, INC. N.Y.C.



chisel

2

SEE?

Today, though it may difficult to recognize, we are all involved in what may well be a genuine renaissance in advertising typography. The main factor in this renaissance has been the revival of importing foreign faces to America. More interesting than the importation itself is the background that made it necessary.

Until shortly before the turn of the century, when the linotype machine burst like a rocket upon the printing world, all type matter was hand set. The printer who set it usually made the "layout" and specified the type. There were no art directors, few typographic designers. There were mostly type designers — men who designed type faces, and printers — men who set and printed from those type faces.

Commercially, type designing was seldom a very profitable venture. It was almost always an aesthetic appreciation that led a man to the craft. However, with the growth of American industry, and with it advertising, the need for new and different type faces became urgent, and the type foundries in this country met the need by producing a staggering amount of new designs.

These designs were generally only available to the printer, who until comparatively recently did most of the planning of printed matter himself. The advertiser or customer would almost always leave it up to the judgment of the printer to pick the right kind of types and "make it look good".

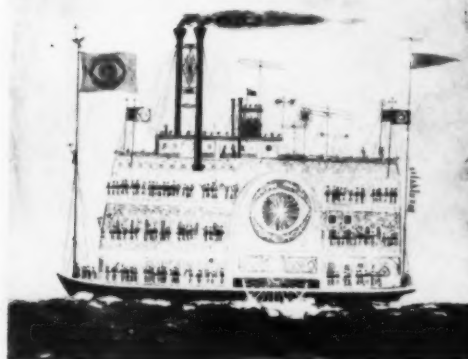
For the printer, type-setting was a costly proposition, as most of his profit was made with his printing presses. It



1. NATIONAL BROADCASTING COMPANY, Walter Van Bellen, Designer
2. COLUMBIA BROADCASTING SYSTEM, William Golden, Designer
3. COLUMBIA BROADCASTING SYSTEM, William Golden, Designer
4. COLUMBIA BROADCASTING SYSTEM, William Golden, Designer
5. MUTUAL BROADCASTING SYSTEM, Arnold Roston, Designer
6. E. R. SQUIBB & SONS, Frank Wagner Designer

4

## THEY'RE ALL ABOARD



The new season is around the bend, and in full view. With all the shows of all the networks back on the air, CBS Television is again off to a fast start — up the broadcast charts of program popularity awards.

In last year's ratings with points of the Top Ten, and a 20 per cent higher average rating, than any other network, CBS showed during the day, with eight of the Top Ten, and an average rating higher by 10 per cent.

That popularity, has specific meaning for advertisers. For it's a measure of competition in the market where you can find ready acceptance — in the mass market — almost anywhere you want — and the audience has a choice of what to see.

Showing the popularity has more and more evidence, the CBS Television Network has grown from 50 million last year to 70 million. And our sponsors are easily as large as before. And our ratings are easily as high as before. And our advertising potential is easily as great as before.

Advertisers on CBS Television is bigger than any other network during the last five months of 1953 — and bigger today than ever in television history.

**CBS TELEVISION**

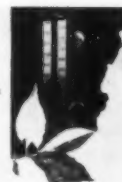
5



## latin antique

6

The safe hypotensive agent



was only natural, therefore, that businesses were soon developed whose only service was the setting of type for printers. These shops were the first of our typographers. Like the printer, these typographers did nothing more than look at a rough layout and select the type faces that they thought would best do the job. The result was often adequate, but at best could more often be called type-setting rather than typography. The need for their services existed, however, and they prospered. Business boomed, type was rapidly consumed, foundries expanded to keep up with the demand.

At this point it is interesting and significant to note that here was a time when thousands of type faces were available, and there were so few men able to competently discern between good typographic use and bad. However, the seemingly unlimited supply of faces was soon to be cut short.

### New types decrease

The Linotype machine, of course, proved the deciding factor. With its invention the type foundries lost a major portion of their volume. A newspaper needed no longer to be set in the costly process of hand types, and the die was cast for the future of type designing in America.

With the invention of the Linotype, most of the business of the foundries was relegated to the small job printer "around the corner" who traded in business cards, letterheads, stationery and greeting cards, and who usually ordered a font or two of type every week. Across the country were thousands of "shops around the

corner". Their business with the foundries was steady, for after printing two or three small "runs" on card stock, their type was ruined and they would have to replace it.

Opposed to these printers were the advertising typographers. They also bought many fonts of type weekly, but their number was few indeed compared to all other users. Also, theirs was more a practice of furnishing a few proofs at a time to the client, and the type could be used on a hundred jobs or more before having to be replaced.

Consequently, it was only natural that the designing of new type faces was brought to a comparative standstill. In many cases, as soon as the less popular faces disappeared from the warehouses of the foundries, they were never replenished and became obsolete.

This leveling-off process continued until barely more than two or three hundred type faces remained to serve the industry during the last twenty years. These years witnessed the growth of a

vast empire in advertising, during which time its vocabulary became more and more limited. Now there were so many men who could successfully and tastefully handle type — and so little with which they could work.

This situation was not an easy one to change. The typographic houses in America were all well equipped — but only with what was available. Many physical and mechanical difficulties stood in the way of importing foreign type faces; different point systems, the Didot body, delays in shipping, difficulty in replacing type, and high initial cost were just a few.

In the face of this, art directors and designers searching for new means of typographic expression turned to hand lettering and to new photographic lettering processes. New alphabets were created, old ones recreated . . . we began to experience pleasant sensations by photographically distorting existing type faces into all kinds of shapes—curving them, extending them, condensing them



SHARP & DOHME, Herbert Lubalin,  
Andrew Schmith, Designers

## grotesque

COLUMBIA BROADCASTING SYSTEM,  
Louis Dorfman, Designer

—all of which opened up new avenues of approach for the art director. In its turn, however, this use of "different" typography helped to create a greater awareness of typographic design and an even more increased demand for new faces.

First national commercial revival of foreign display type faces appeared about five or six years ago, when one or two fonts of Chisel and Grotesk type faces were imported and used sparingly and carefully by a few designers.

Contemporarily, some of the earliest use of Chisel was by the Columbia Broadcasting System, under the art direction of William Golden. It was used for heads only. It remained for other members of the radio industry to be among the first national users of these types, along with many of the pharmaceutical drug houses in their direct mail pieces.

Some of the men first associated with this movement were Louis Dorfman of the Columbia Broadcasting System; Herbert Roan, consultant designer; and Herbert Lubalin of Sudler & Hennessey Inc., New York City.

In 1950 American Wood Type Mfg. Co., of New York City, made available the complete line of the English type foundry, Stephenson, Blake & Co. Ltd., designers of some of Europe's finest type faces.



Approximately two years ago, Amsterdam-Continental purchased its first shipment of Grotesk for the Lustig Advertising Agency of Cleveland. Almost immediately there began to be other importations of Grotesk faces from various type foundries in Europe, particularly the Haas type foundry in Switzerland.

American Type Founders issued Franklin Gothic Wide, a 25% extension of Franklin Gothic Regular, as its answer to the cry for extended gothic faces. Bauer Alphabets of New York City was informed by their foundry in Germany that they had a Grotesk face of their own called Venus that had been lying around for over fifty years. Out of hiding came Venus, and is currently being widely publicized by Bauer.

### Old faces revived

Typographic houses that specialized in old-fashioned early American faces began to do a thriving business. From all parts of the country, old type faces were being bought from one-room print shops that were only too glad to get rid of them.

But this was only the beginning. Amsterdam-Continental of New York City, sent Nancy Fay Watts on an all-inclusive tour of Europe to visit the major type foundries and establish working arrangements with them to import some of their more desirable type faces.

Her trip was successfully completed, and is soon to bear fruit in a host of new and interesting importations, many of which will be cast on the American point system.

This is the outset of a vast new program in which many new faces will be presented to the American public. We will see typographic barriers lifted to provide an interchange of ideas as meaningful to the American art director and designer as are Paris fashions to American women.

The use of these faces will have its influence on the American scene. The type that the small job printer is using today is only the result of the design efforts of art directors of ten or fifteen years ago. Today more and more people are specifying their type faces to their printers by showing an example of their use in an ad they have clipped. They like the type—with no other reason than that it pleases them. The important thing is that they have become conscious of taste in typography.

With this development of awareness in the public, with a whole new vocabulary of type becoming available to us, and with a new set of tools ready at hand, it would seem that the renaissance in typography is indeed beginning.

### Can recast old styles

The type foundries of this country, still holding the mats of thousands of lovely faces which were never fully exploited in their time, are prepared to recast them if the demand increases. That demand may well increase as foreign types stimulate American thought. This can mean more business for the foundries of this country, which in turn can again set in motion a true creative cycle, resulting finally in the creation of new and vigorous American faces. It is in this that the seed of the renaissance lies.

Perhaps this article should have ended on that note. I am, however, unfortunately inclined to moralize, and would like to point out that "renaissance" merely means "re-birth." It still remains to us to raise the child.

<sup>1</sup>In the late 20's the effect of the Bauhaus in Europe was evident in this country. Many European faces were imported into this country through the new organization, Continental & European Type Founders. As early as that time, the Grotesk faces were in use in this country, but disappeared at the time of the depression. The designs of Bauer Typefoundry, Frankfurt, Germany were made available to America in the year 1927 by the establishment of Bauer Type Foundry Inc., New York City. In the year 1928 a renaissance of its own was developed by the introduction of Futura, a leader in gothic faces ever since. Since that time Bauer types have become a major source of inspiration to American typophiles.



STEPHENSON, BLAKE

Gold

MODERN NO. 2

BAUER TYPEFOUNDERS

Field

HORIZON LIGHT

AMSTERDAM-CONTINENTAL

**INBAU**

PROFIL

**Bold**

WIDE LATIN

Historic

BAUER TOPIC MEDIUM

**Baust**

CLARENDON

Foxes

KEYBOARD

*Cornuco*

STRADIVARIUS

LIEDERKO

GRAPHIQUE

**Grey**

EGYPTIAN EXPANDED

ELIZA

ELIZABETH

der neueren

SCHMALE MAGERE AKZIDENZ-GROTESK

**at the**

GROTESQUE NO. 8

Progress

VENUS LIGHT EXTENDED

**Marne**

ANNONCE GROTESQUE

# new trend in fashion advertising



by Chuck Gruen

About ten years ago there was a furniture trend called Modern. It was then a designer's choice. Actually, it had been available for years (since the 'twenties') but then it was a medium for decorators and was used more frequently in commercial establishments than in private homes. Later, it became more commonly accepted for private home use . . . and consequently was no longer considered chic. The new trend that came about, to replace it, is called Contemporary (at this rate the next group will be called NOW).

As there are trends in furniture, there are also trends in fashion advertising; the art director who sees and feels this is the one who is helping to create those new trends.

There have been different trends in all phases of advertising, especially in newspaper fashion ads. They, more than any other, by the very nature of their subject matter, have to keep pace with the times and with the constant pressure of the designers and couture to see that the consumer's purse strings are always open. Sometimes these trends are obvious and start with a bang, but oftener than not they, like all new discoveries and species, just evolve after many trials and errors. This trial-and-error period is usually perpetrated by the constant demands of management on the art director to create a different look every day of the year. First of all, management, being backstage all the time, has seen the ad long before the customer does and is bored before it hits the stands. Then, management being also merchant, cares little about artistic effort—as the art director calls it—and all management wants is



to sell goods. What good is an artist if he can't show the goods inside out, if necessary? (and much as I hate to say this in writing, he's right). We art directors may not agree with methods, or phraseology, but what the store wants and needs and constantly demands is (1) a look that reflects that store's individual personality; (2) this look made so strong that even if seen from a distance it can never (please God) be mistaken for any of the competition's efforts; and (3) this look plus some magic which so flatters the hell out of the merchandise that the customer must come and get it or die. This is a lot to ask for. But it can be done; it *has* been done.

### Sticks to running copy

Take for example Lord & Taylor. Their powers-that-be found a device and a happy combination between talent and management and have stuck to this device through the lush war years and the lean years. And they have stuck so hard that, though they have been imitated throughout the length and breadth of this land, you and everybody else can spot an L&T ad a mile away. And it's only the frustrated art director, or the poor one, who keeps saying he is so sick and tired of them and wishes L&T would get something new. Their look is good business to them, and the heckling art director who can't see this is a poor business man. In fact, the heckling art director may very well feel sore because *his* personality is not showing through the advertising. *His* personality couldn't matter less—it is his interpretation of his *store's* personality that counts.

The art director who faces all his

problems realistically, wanting to do justice to the store he promotes, realizes there is a new trend in fashion advertising now, and he realizes that it gives him and his artists a much greater scope for a high standard in art. The commercial aspects help rather than hinder.

I don't know what name to give this new trend. Like all new eras it is a combination of a lot of tried-and-true techniques. Now we do not use canvas or billboard, but we do use newsprint with a comparable effect—we end up with a newspaper-size poster. The new trend uses Mondrian, Lautrec and Picasso very effectively on the over-idealized long-legged gal we call our fashion lady. We pose her, render her and place her in a bent, distorted or languid attitude—all much bolder, guts-ier than the saccharine-sweet era of pre-war days, and much sexier than the padded shoulder gal of the war years. Today's successful fashion artist must really be able to draw well, so that we art directors can use these hips and bosoms and sinewy arms and legs, not only to show off the merchandise well, but to give ourselves a lot of directional line and movement, put together to make every fashion point as quick and obvious as a poster.

The copy has come into a new trend, too. In the old days it was a matter of copy-versus-art. Now, not only is copy not in the art director's way, it is a help . . . because it has the same quick bold strength as the art. It gives you functional situations you never had before. Lengthy superlatives and well-turned phrases that blow the store's horns are no longer good enough (they never were). The good caption or headline now

is a doubly-potent statement that is a teaser or stopper to the reader—in short, the new pitch is a provocative one, and this kind of copy is a new boon to all art directors.

Ohrbach's is a perfect example of this new trend in the use of copy and illustration. The art director had a store that dealt in volume merchandise but wanted to remind the customers that fashion was still their forte. Therefore the "high in fashion but low in price" slogan—and the original art director deserves a lot of credit for his high-and-low graphic interpretations. Through the symbolic use of scaffolding and window shades, the art director created a graphic picture which carried the store's message. Ohrbach's is a good vehicle for this trend because their story is always institutional and not specific selling. What about the specifics, they all ask? So we have another store like Nieman-Marcus which has promoted and wants to keep promoting the reputation of a fine specialty store with specific service and merchandise to match.

### New ideas daily

There we developed the direct strong approach too, and with the same provocative captions, but instead of the same pitch in different ways every day, we had to sell a new idea, a new look, or a new service. And the only way we could keep the identity of the personality and visual presentation was through the new trend mediums, which we developed and took as far as we could with each new fashion trend and season.

Okay, says the guy who can only follow the patterns already set. These are fine examples, but the situations are both ideal. *The situations were not ideal before the problems were solved and the approach decided on.* And the approach, the solution, is surely part of the art director's responsibility.

There are stores that handle the soup-to-nuts gamut, including the fashion push which is used as a pace-setter for all the other departments. They want all the originality that the other kind of operation has. It is being done very successfully for Marshall Field's in Chicago. They use the institutional pitch, and in almost every ad tie up with current events, especially local ones. Therefore their ads not only achieve originality, they enable the art director to give the fashion gals poses and situations that don't normally exist. These ads have the store personality, made unmistakably clear to the customer. Macy's does this beautifully in New York, and Garfinkel for the fashion-wise in Washington, D. C.

# single image selling

*Georg Olden, Director of  
Graphic Arts Department,  
CBS-TV*

The following reproductions are examples of 20-second "on the screen" promotional designs for CBS Television programs. The problems posed to the designer in their creation is simply how to sum up in a single image the "essence", "nature", "mood", of that ephemeral phenomenon — a television program series. Fortunately the title of the program and network identification is the only visual copy necessary, as the announcer's copy serves the same purpose as body copy would were it a space ad. For a clearer understanding of the complete ad, the audio copy accompanies each design.



*Drama that's excitingly different is  
the fare you'll find on THE WEB, every  
night at on Channel 1!  
There, you'll meet persons trapped in  
snares of their own making and pit-  
falls provided by fate. Yes, there's  
exciting drama that's truly different,  
as your host, Jonathan Blake, relates  
compelling stories of mystery and ad-  
venture on THE WEB. Be watching at  
1*



*Looking for fun this afternoon? Then  
you've come to the right place! That  
pleasant, popular young man, Garry  
Moore, will be right here in just  
minutes, set to entertain you for a  
delightful half-hour of fun and music!  
Gay Garry is your host on Channel  
every weekday at . So have fun  
watching him today (tomorrow). See  
the GARRY MOORE SHOW at !*



THE  
JACK BENNY  
TELEVISION SHOW

CBS  
TELEVISION

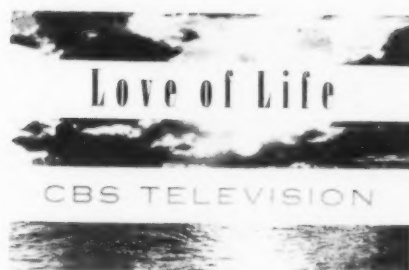


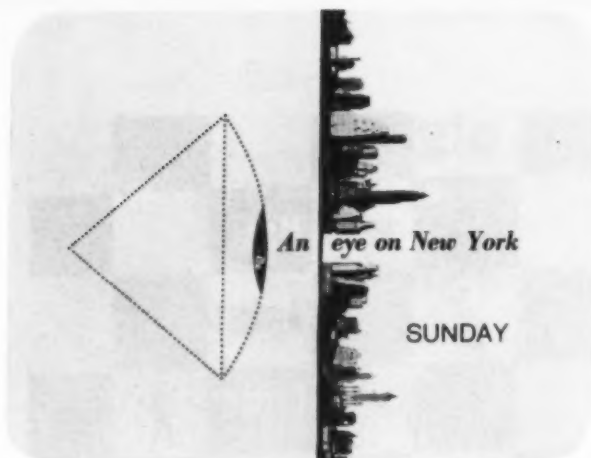
Anybody got change for a ten-thousand dollar bill? Well, perhaps not, but you'd likely find it in Jack Benny's fabulous vault, if he decides to open it when he returns to Channel tonight (tomorrow) at 8:30! Yes, Jack's back, and off to a flying start for the biggest and funniest television season ever, on THE JACK BENNY TELEVISION SHOW!

Your weekly mystery treat will be right here on Channel tonight (tomorrow) at 8:30 on MAN AGAINST CRIME! Mike Barnett, portrayed by that fine actor Ralph Bellamy, will bring you thirty minutes of spine-tingling drama as he tangles with the underworld during another exciting case. So be sure you see MAN AGAINST CRIME tonight (tomorrow) at 8:30 on Channel!

LOVE OF LIFE! It's the tender story of a young woman's devotion to those she loves! It's the story of Vanessa Dale . . . and you'll see it and enjoy it here on Channel when you tune to LOVE OF LIFE every weekday at 7:30 Today (Tomorrow) at 7:30 tune to for this absorbing story. See LOVE OF LIFE on Channel at 7:30!

Television's greatest mystery thrillers are found on SUSPENSE, every night at 9:30 on Channel! And, tonight (tomorrow) you'll see another of the gripping dramatizations that will keep you on edge for every exciting moment. Be watching Channel every night at 9:30 when Broadway and Hollywood's finest stars appear on SUSPENSE!





New York has a thousand-and-one faces! Harbor . . . Manufacturing Center . . . Entertainment Mecca . . . Home of eight-million . . . All of these and more go into the city's make-up! And with each aspect comes new problems. For searching discussion of these dilemmas, keep AN EYE ON NEW YORK.

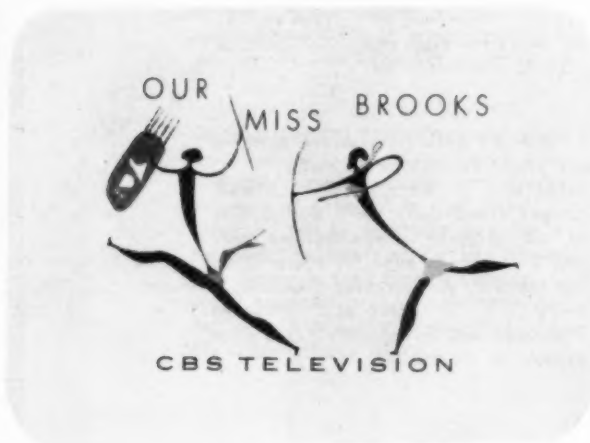
Television goes to college, every at on Channel ! It's THE SEARCH, an informative half hour that chronicles the exciting projects being carried on by the great universities of America. Come along today (tomorrow) at , when the unending quest for knowledge continues and dramatic new discoveries are revealed on THE SEARCH!



You'll never know what to expect on Channel 's celebrated day program, OMNIBUS. Perhaps a ballet—a symphony orchestra led by Stokowski—a Saroyan whimsy—an exciting scientific discovery. No matter what the topic, you'll find it ninety minutes of unusual entertainment that features outstanding artists. See OMNIBUS today (tomorrow) at !



She's as determined as she is delightful! She's OUR MISS BROOKS, the witty, wonderful schoolmarm who's out to capture a husband while she captivates America again tonight (tomorrow) at ! It's TV's funniest pursuit, so be watching OUR MISS BROOKS, starring glamorous Eve Arden, on Channel tonight (tomorrow) at !



## upcoming photographer



### *Edward Wallowitch,*

twenty-one years old, was born May 5, 1932 in Philadelphia. His photography shows a poignant, sensitive combination of human interest and design. Recognition has been coming rapidly since 1950. For example, in May 1950 he received the second national prize in the community or social life classifications of the Scholastic-Ansco Photography Awards.

Three of his prints were purchased by Edward Steichen, Director of Photography, Museum of Modern Art, New York, where an exhibition of his prints was held in August 1950.

Mr. Wallowitch was the recipient of a U.S. Camera Achievement Award in 1950, an award in the form of a tuition scholarship presented by the U. S. Camera Publishing Corporation. He took one year of art foundation course at the Institute of Design in Chicago.

In 1951 two of his prints were exhibited in the Museum of Modern Art Christmas Photo Show.

His work has appeared in Ladies' Home Journal, Parents' Magazine, Seventeen, several photo publications and newspapers all over the country.

Mr. Wallowitch's clients include Wyeth, Sharp & Dohme, Gray & Rogers, Philadelphia Housing Ass'n, The American Friends' Service Committee, Westminster Press, the Philadelphia Chamber of Commerce publication, "The Greater Philadelphia Magazine".



## Mercury uses 35mm for color



## 6 Picture Demonstration shows how you save money with Mercury



Most  
ahead  
with

# MERCURY

Get more  
for your  
money

*Bill Johnson, Senior Art Director, Detroit Office of Kenyon and Eckhardt Inc.*



# for color pix-caption campaign

**EDITOR'S NOTE:** *The Lincoln and Mercury division of Ford Motor Company are doing its most successful and significant automotive advertising in a great number of years. Both campaigns are done in photography and are unique in their unusual concepts in the use of the medium. This article tells the how and why of the Mercury automobile advertising photography which is for the most part done with Leica and other 35mm equipment. The advertising is prepared by Kenyon and Eckhardt Inc., New York and Detroit. The art directors are William Reinicke of New York and Bill Johnson of Detroit. Mr. Johnson is president of the Art Director's Club of Detroit.*

Our problem was to produce, to specific needs, hundreds of unusual color photographs in the most efficient possible way.

The photographs were to be used for the picture and caption advertising campaign William Reinicke had created for our client, the Mercury Division of Ford Motor Company. Preliminary ideas and plans for a picture campaign had been enthusiastically received by our client and now we had to explore the problem of how to best produce the photographs and make a final presentation indicating the potential and effectiveness of the technique.

## Multiple Sales Message

We had created a campaign in which each advertisement contained a series of color photographs illustrating the many features of our product. Our problem was to illustrate its styling, performance capabilities, economy, and other features which set it apart from other cars. We proposed to attract the reader, establish that our product had

unusual vitality and character, and induce him to visit his dealer for a demonstration.

Each advertisement had to have the feeling of being a complete demonstration of the product in pictures. We knew that the car itself had tremendous spirit in its styling and performance and we wished to convey that to the reader. The photographs had to be brilliant. The product had to shine and it had to be a faithful reproduction of its many rich, lively color combinations, inside and out. The photographs illustrating the performance of the car on superhighways, curves, hills, and showing its general handling ease, needed to be action-packed and convincing. In order to express most effectively the spirit of the car, the people in the pictures had to appear as vigorous, average Americans, not as stilted, posed models.

## 35mm fits budget

The transparencies had to be suitable for considerable enlargement if necessary. The whole procedure of taking so many pictures could involve tremendous production costs and man hours. Reasonable art budgets for each advertisement dictated that a big production could not be made of each picture where so many pictures were involved. Model fees, traveling time, location hunting and the photographer's time had to be used as efficiently as possible or the expenses could soon get out of hand. We proposed to make the best possible pictures expressing the spirit of our car, in a variety of locations that often are extremely difficult to photograph.

The photographer had to be a competent artist. He had to be extremely versatile and ingenious. He had to be a good technician and know all types

of color equipment. We knew that 35mm equipment would make the best pictures under the most varied circumstances, and efficiently meet our production problems. The photographer, Cle Clark, was called in and the problem and objectives were presented to him. Without hesitation he agreed that 35mm, was right for the job to be done.

## Experimental work

Three days were spent doing experimental photographs in 35mm. We set about devising unusual pictorial compositions that could be made in limited working areas, avoiding excessive travel time. We explored ways of making winter pictures in the summer. We experimented with pictures that required faithful reproductions of the various car colors. We made pictures that required extreme depth of focus. We experimented with filters. We made pictures to check viewfinders and the resultant effects on composition. We photographed in all kinds of light. We experimented with exposures and several types of lenses. We experimented in ways of getting especially animated figures in our pictures. We searched for new ways of photographing a car. The value of maneuverability of 35mm, equipment became more apparent as we went along. This proved especially true in taking pictures of cars in traffic, on expressways, and at extremely high eye levels. We checked our graphic arts suppliers and determined that there were no problems in reproduction and engraving.

With quite a number of successful experimental photographs in hand, a presentation of the picture campaign idea in a more comprehensive form was made to the client. Color prints were made for a few actual size comprehensive layouts. After these lay-

(Continued on page 78)

# selling a new package

Schenley's  
decanter



Top:  
four color  
magazine  
spread for  
November

Right:  
four color  
magazine  
page for  
December



When Schenley Distributors, Inc. decided to package its best-selling Schenley Reserve blended whiskey in a sparkling decanter of the type previously used only for high-priced straight and bonded liquors, two major problems were encountered.

First of all, while the campaign was in its formative stages, there was the need for *secrecy*. Here was a real "first"—a major distiller about to scoop competition by marketing a popular price brand in a luxury container, at no extra cost. A leak in plans could be disastrous. The devious means by which secrecy was maintained from the drawing-board stage all down the line during the planning and preparation of the campaign are a story in themselves, worthy of a cloak-and-dagger thriller.

The second problem was how to best present the new package in advertising. It was agreed by Mel Singer, Schenley brand ad manager, and George Sanders, AD of BBD&C, that "the decanter itself is the story." Right from the start, therefore, large space, clean white newspaper ads with a minimum of copy and a life-size illustration of a gleaming, crystal-clear decanter were used to sell "A Famous Whiskey in a Fabulous Decanter—At No Extra Cost." Whether in black-and white, two-color or multiple-color, all newspaper ads followed this pattern.

In the preparation of double-page color ads for consumer magazines and trade papers, photographer Erwin Blumenfeld was commissioned to illustrate the theme of a de luxe package at a popular price. Blumenfeld developed a technique that produced a brilliantly sharp reproduction of the decanter against a soft blue abstract background. He succeeded in conveying the impression of light reflected from diamonds or gleaming crystal—the exact luxury setting Schenley had in mind.

On this page, AD & Studio News reproduces a few of the newspaper and magazine ads used in this campaign—ads that resulted in record-breaking fall and holiday sales of Schenley Reserve.

# Now you can use top quality hand lettering regardless of budget!



## USE AD LETTER!

Now you can have fresh, crisp hand lettering in low-budget ads, literature, direct mail, etc.—at no more cost than for hand set typography. Choose from over 100 smart, new lettering styles—to fit every need!

Each AD letter alphabet is painstakingly engineered and carefully tested. Final assembled lines look like top quality hand lettering. AD letter reproduces beautifully (enlarged, reduced or same size) by all regular processes.

## AD LETTER IS PROFITABLE— TO BOTH ARTIST AND ADVERTISER

Artists and Studios profit because AD letter assemblies easily and produces an "expensive" look which commands top prices.

Advertisers profit because AD letter puts new pulling power into advertising—at low cost.

**OWN YOUR OWN LETTERING SYSTEM**—No expensive cameras—no lettering franchise costs—no rental charges—when you install your AD letter system. Buy sheets as needed for reproduction. Use the catalog in layout and planning.

Over 100 different styles



Because of the varied amount of usage in caps and lower case, all AD letter caps and lower case are sold separately by the sheet

EACH  
SHEET

**\$1.35**

THE ART DIRECTORS' LETTERING SYSTEM • NEW YORK • CHICAGO • LOS ANGELES

## CLIP COUPON AT RIGHT—MAIL TO NEAREST DEALER BELOW

Chicago, Ill.: Flax's, 176 N. Wabash; Nearnorth Guild, 56 East Chicago. Cincinnati, Ohio: Jack Storey, 1647 Clayton St. Cleveland, Ohio: B. K. Elliott Company, 634 Huron Road. Dallas, Texas: Kenny Asel, 1643 Pacific. Dayton, Ohio: Bert L. Daily, 126 E. 3rd St. Denver, Colo.: H. R. Meininger, 409 - 16th St. Detroit, Mich.: Duro Artists Supply, 2740 Honora Ave.; Lewis Art Supply, 6408 Woodward. Houston, Texas: Elsie Azadian, 1912 Morse St. Indianapolis, Ind.: Bates Bros., 201 Delaware St. Kansas City, Mo.: Rex Clauson & Co., 934 Wyandotte St.; Morris & Calsnow Assoc., 3505 Broadway. Los Angeles, Calif.: H. G. Daniels, 621 So. Grand; M. Flax, 2420 West 7th St. Underwood Supply, 820 South Hoover St. Memphis, Tenn.: Memphis Blue Print, 119 Madison Ave. Minneapolis, Minn.: H. A. Roger's, 815 Marquette Ave. New Orleans, La.: Dixie Art Supply Inc., 518 Natchez St. New York, N.Y.: Arthur Brown & Bro. Inc., 2 West 46th St.; Samuel Flax, 40 East 28th St. Philadelphia, Pa.: Philadelphia Art Supply, 25 South 8th St. Phoenix, Ariz.: Boody Rogers, 207 East Van Buren St. Salt Lake City, Utah: Walter Z. Lillian, 226 East South Temple St. San Francisco, Calif.: Flax's, 255 Kearny St. St. Louis, Mo.: Bader's Inc., 1112 Locust St. St. Paul, Minn.: H. A. Roger's, 48 East 4th St. Washington, D.C.: Federal Supply Co., 1716 H Street, N.W.

ART DIRECTORS' LETTERING SYSTEM 733½ SO. HOPE ST. LOS ANGELES, CALIF.

*World's Fastest Machine*

CAPS 184-C LOWER CASE 184-L

**PHILIP MORRIS**

CAPS 101-C LOWER CASE 101-L

**New way to dry FAST!**

CAPS 119-C LOWER CASE 119-L

*Always fresh and mild*

CAPS 185-C LOWER CASE 185-L

**LINCOLN**

CAPS 194-C LOWER CASE 194-L

*DESSERTS can become better*

CAPS 173-C LOWER CASE 173-L

**CARLING'S**

CAPS 134-C LOWER CASE 134-L

*Champion Reception!*

CAPS 133-C LOWER CASE 133-L

**FINER COFFEE!**

CAPS 188-C LOWER CASE 188-L

*Nothing like it on the road*

CAPS 105-C LOWER CASE 105-L

**SUNTAN OIL**

CAPS 128-C LOWER CASE 128-L

**SPECIAL  
INTRODUCTORY  
OFFER!**

For a limited time, you may order one sheet of caps and two sheets of lower case of any AD letter style shown here, plus the catalog of over 100 styles, all for only \$4.00

Please send me your special introductory offer of two sheets lower case, one of caps, including catalog of over 100 styles, all for only **\$4**

THE STYLE  
NUMBER I  
WANT IS...

☐ Check enclosed

☐ Charge my regular account

Name \_\_\_\_\_

Address \_\_\_\_\_

# N. Y. ad art goes abroad

*and achieves respect for our artists,  
good will for our country*

ORESTES S. LAPOLLA

The first International Show of Advertising and Editorial Art of the Art Directors Club of New York which was sent abroad in July 1953, has already received a tremendous ovation in the capitals of Europe. This exhibition of approximately 100 entries was selected from the 32nd Annual Exhibition of Advertising and Editorial Art by the Traveling Exhibition Committee with Orestes S. Lapolla as Chairman. The exhibit was chosen by Mr. Lapolla, Dr. M. F. Agha, Consulting Art Director; Wallace W. Elton, Art Director, J. Walter Thompson Company; Walter K. Nield, Art Director, Young & Rubicam, Inc.; Roy W. Tillotson, Art Director, Union Carbide and Carbon Corp.

The exhibition, which was sponsored by the U. S. State Department, has already exhibited in Lausanne, Switzerland, London, The Hague in the Netherlands and Milano, Italy.

It is expected that the exhibit will continue on to other European capitals and then proceed to the Far East. Requests for the exhibition have poured into the U. S. Embassies and the Art Directors Club.

The diversity of comments regarding the exhibition truly reflect the conceptions and misconceptions concerning American art in advertising. Such statements as "People expected to see more commercial ads and were somewhat disconcerted at not finding more pin-ups and the usual ads such as seen in the Saturday Evening Post and other periodicals" reflected one attitude. The following comment from the President of the Advertising Creative Circle of London fortunately reflects the feeling of many more people and is typical. "To encourage the good and to discourage the bad in the creative part of advertising—in the idea, the design, the words—in whatever medium. Your Exhibition is a series of superb examples of the good and we are grateful to you for

assembling it and for giving us the opportunity to put it on display."

The following comment came from Frankfurt am Main, Germany—"I feel that all of my friends not only in our own creative department should see this, but also as many artists as possible, as many advertising people, be they agents or managers, and as many advertisers as possible, too. All of them could and would profit from it, each in his own way. German advertisers, above all, should be given a chance to look at what was shown in Lausanne, in order to make them see and believe that American advertising is *not*, as is generally believed here, cheesecake and glamour girl."

## Varied opinions noted

It is especially interesting to note the editorial criticisms of the show and the speeches made at the opening in The Hague. Out of these criticisms come some astonishingly frank statements. Three papers called attention to remarks made by Mr. Rijkens, Vice-chairman of the Netherlands Advertising Association, in which he states that advertising artists in the United States receive greater recognition than in any other country. This was in striking contrast, he continued, to the situation in the Netherlands. He also inferred that Dutch artists are not training themselves sufficiently to accept the tasks of the advertising artist. At the same time one paper commented that it is probably the fault of the Dutch advertiser that the artistic level of advertising is not as great as it might be. The advertiser constrains the naive imagination and foresight of the artist.

One paper notes editorially that this show indicates that there are many and better opportunities for the art of advertising in the United States than in the Netherlands.

However, let us not be blind to an incising comment by the newspaper "De

Tijd". This newspaper writes that at first glance the exhibits seem to meet the requirements of attracting the attention of would-be buyers—however on close inspection they are rather disappointing, because they fail to have sufficient power of attraction to make a lasting impression and consequently lack the vital impelling quality which causes customers to buy the advertised quality.

The paper goes on to say that a striking characteristic of the taste of the American public is the manner in which advertisements appeal to the most childish sentiments of the public. In conclusion "De Tijd" continues that judging by the average quality of the exhibits, it does not feel at all convinced that American printers are blessed with better taste and better workmanship than their Dutch colleagues.

So there you are!

We think back to the original proposal to send an exhibit to Europe. At that time it was felt that, "Such participation on our part was most desirable . . . The exchange of ideas on an international basis will do much to concretize the concept of free enterprise as practised by truly free democratic societies. Such an exhibition will engender good will and mutual understanding so necessary in our fight against totalitarian communism."

## Tour a great success

Certainly this exhibit has done much to achieve this. The very exchange of the kind which mutual friends will pass on to each other.

At the outset it was felt that this International Exhibition "will accrue for the New York Chapter of the Art Directors Club a greater international reputation and for its members individual recognition on a world wide basis".

So far the International Exhibition of the Art Directors Club of New York has exceeded all our expectations.





## COVERAGE

*If it seems reasonable to judge a man by the company he keeps, isn't it equally reasonable to measure the ability of an engraving firm by the calibre of its clientele? We think it is, and on this premise we point proudly to the magazine covers above. They represent some of the leading publications that come to The Beck Engraving Company for their cover plates.*

*Such outstanding magazines did not achieve their eminence by hit-or-miss methods; their covers are their show windows, and they properly insist that the superb quality of their costly artwork be matched by equally fine reproductions.*

*You, too, can profit from Beck's experience, whatever your engraving needs. Color plates or black and white—all command our extensive facilities and pride of craftsmanship.*



**THE BECK ENGRAVING COMPANY**

Philadelphia 6 • New York 17 • Boston 16

## Quick Layout Set \$2.75

- Top quality opaque water colors
- Brilliant • Mat • Permanent • Smooth
- Perfect medium for Commercial Art

Keep a set — open — on your tabouret!



Your regular dealer has it.  
Ask about other fine Talens' products.

**TALENS & SON, INC., UNION, N. J.**

### RETOUCHING

### JUD REAMY STUDIO

77 Park Avenue • New York 16 • N. Y.  
MURRAY HILL 5-3386

**HARRY C. DECKER, INC.**  
(Formerly Susquehanna))

**CARBRO & DYE TRANSFER  
FROM TRANSPARENCIES  
AND SEPARATION  
NEGATIVES**

**MU 5-4295**

404 Fourth Ave. - Room 1507

*charles*  
**hawes**  
ILLUSTRATOR

*with*  
**Dick**  
**Chenault**  
**Inc.**  
*art services*

*also*  
*representing*  
*Al Fatca*  
*John Hammer*  
*Len Oehman*  
*Arne Peterson*  
*Carlos Richmond*  
*Art Seiden*  
*Ned Seidler*

## trade talk

### ART DIRECTION BALTIMORE:

**Charles O. Hazard,**

AD of Wise Advertising, named v.p. in charge of art and production . . . CHICAGO: **Tony Palazzo**, AD of Lawrence Fertig & Co., New York, addressed the Chicago Tribune's Miracle of Books Fair and the Illinois Women's Press Association November 20 . . . COLUMBUS: **Harold R. Graham** upped to AD at Byer & Bowman Advertising Agency . . . DALLAS: **Aubrey Streeter** from McCullers' Press to William S. Henson Inc. as AD . . . DETROIT: Changes at Henning & Cheadle are **Fred Deuker** to director of the new design department, **Roch La-Montagne** succeeds him as AD, **Herbert Hamilton** to PM . . . Bruce Unwin, formerly of Rochester AD Club, to assistant AD to Arthur Lougee, Ford Times . . . HARTFORD: **Carl Holmstrom** from Post, Johnson & Livingston to AD with G. F. Sweet & Co. . . . LOS ANGELES: **J. J. Franz, Jr.** to manager of art and production, Stromberger, LaVene, McKenzie . . . NEW YORK: **George Krikorian**, formerly with the New York Times, is promotion art director for Look magazine. **Ron Gilbert** of Look's promotion art staff has been named his assistant . . . **Luis Silverstein** to promotion AD of the New York Times . . . **Rudy Sarson, Jr.**, formerly AD with McCann Erickson, to art director of the Research Institute of America . . . **Ray Brewer** is AD and PM of the American Visuals Corp. . . . **Ric DiFranza**, formerly with Lever Bros., is now an AD at The Chartmakers Inc. . . . **Robert W. Douglas** from Leo Burnett to Warwick & Legler as AD . . . **Stanley Sherwin**, previously AD for RKO Pictures, is AD with Posner-Zabin. He succeeds **Mildred Sacks** who is doing freelance now . . . **Edmond Casarella**, AD of American Broadcasting Co., had a one-man exhibition at the Korman Gallery . . . **Ernest Costa**, is associate AD at Carl Reimers Co.; was with Irving Serwer . . . **Barbara Odney**, formerly with Lady Ellen Co., named editorial promotion art director of Mademoiselle magazine . . . **Herman Ludin** to group art director of Hicks & Greist Inc. **Richard Sale** is assistant to the executive AD . . . PHILADELPHIA: **Richard Cummins**, formerly with Gray & Rogers and N. W. Ayer & Son, to AD of Geare-Marston . . . PITTSBURGH: **Arnold Varga** to AD of Ketchum, MacLeod & Grove succeeding **Al Vazquez**, who has joined Ross Roy Inc., Detroit . . . ROCKVILLE, CONN.: Appointed AD and AM of LaPointe Electronics Inc. is **Ronald W. Argenta**, formerly with Diamond



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## trade talk

Match Co. . . . SAN FRANCISCO: **Frank Beuhler** from Paul Jones & Assoc. to Brisacher, Wheeler & Staff as AD . . .

### ART & DESIGN BIRMINGHAM: Mer-

ton **E. Brown**, associate art editor of The Progressive Farmer, received an award in the color division of Photography magazine's annual camera competition . . . CHICAGO: Illustrator **Stu Smith**, **Paul Maxwell**, mechanical illustrator and **Bill Collier**, layout and contact, have all recently joined Promotional Arts Inc. . . . **Ray Shaffer** has been appointed art editor of Britannica Junior, not editor, as previously reported in this column . . . Designer **Eero Saarinen's** side chair and an adjustable cocktail-dining table designed by **Gene Meyer** are the favorite "Good Design" items according to a poll of visitors to the Merchandising Mart exhibition at the Museum of Modern Art . . . **Harry Hult** exhibited his works last month at the Stevens Gross Galleries. He has traveled and painted in several countries. Had a one-man show in Paris last year . . . CORPUS CHRISTI: First prizes in the Art Foundation Exhibition of Painting and Sculpture of the Texas Art League went to **Franciszek Olstowski** for sculpture, **Joseph Cain** for water color, and **Mary Sloan** for oils . . . DETROIT: Sales representative **Jim Hadden** is now with McNamara Bros. . . . **Lester R. Mange** upped to v.p. in charge of the art department, D. P. Brother & Co. . . . LOS ANGELES: **Les Mason** joined the art staff of the Edwards Agency . . . MINNEAPOLIS: **Ray Kruskopf** is co-director of creative art at Olmstead & Foley. Formerly he was head of his own art agency . . . NEW YORK: **Ken Saco**, free lance designer and AD&SN designer, has moved to larger offices at 185 Madison Ave., MU 5-5958 . . . Representative **Joe Ilson** now with Harvey Kahn, art representative . . . **Lewis Associates** moved to new and larger quarters at 104 E. 40th St., MU 9-7952-3-4. Their merchandising aids dept. will be extended . . . **Jerome Henry Roth**, advertising and promotional art and production service, has opened new offices and studio at 8 E. 48th St., PL 5-2257. **Nettie Orlein** has been added to their sales staff . . . **X-acto, Inc.** have moved to their new building at 48-41 Van Dam St., Long Island City, EXeter 2-3333-4-5 . . . **Lester H. Greor**, scientific and technical illustrator for industry and government, created several murals for Sun Oil Company's exhibition, "Oil Serves Amer-



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## trade talk

ica" . . . **Vern Mock**, 206 E. 46th St., MU 2-4259, promotion booklet has photos of him at work captioned with brief running text, titled Dial M for Mock . . . **Jaeger & Earl** becomes Ralph Jaeger, Inc. Offices remain at 101 W. 48th St. . . **I. J. Becker's** son, **Robert** won 1st prize of \$100 in Sabena's Sculpture Contest . . . Designer **Clifton Line** now at 27 W. 10th St., SP 7-0106 . . . **Milton S. Ingeman** has joined the staff of Merit Displays as a specialist in the creation and production of p.o.p. merchandising displays and promotions for liquor and allied industries . . . **MOUNT VERNON: Hy Kleb**, new president of the Mount Vernon Artist Ass'n, won first prize for an oil painting in the Westchester Arts and Crafts Exhibition . . . **PHILADELPHIA: Albert Lewis** to the art department of N. W. Ayer . . .

**AGENCIES COLUMBUS: S. R. Collins**

**& Associates** to 755 Denison Ave. . . **Blum & Bruce Advertising** has been opened at 85 N. High Street . . . **New Idea Advertising** to 3474 N. High Street . . . In Youngstown, **Simon, William and Robert's Agency** opened at 226 S. Phelps Street . . . **CHARLOTTE: Bennett-Evans** to The Addison Bldg., 222 S. Church Street . . . **CHICAGO: Grossfeld & Staff** to 22 W. Monroe St. . . **Howard Garnitz Advertising** now in business at 236 N. Clark St. . . **Paul Grant Inc.** has become **Grant, Schwenck & Baker Inc.** . . . **DALLAS: Simmonds & Simmonds** has moved to larger quarters at 2102 Jackson St. . . **The Rominger Advertising Agency** now in the Kirby Bldg. . . **EASTON: Hughes-Philips** is now **Semple Advertising Agency** located at 73 N. Second St. . . **FORT WORTH: Thomas L. Yates Advertising** to 1020 Summit Ave. . . **HOUSTON: D'Arcy Advertising**, St. Louis, opened a branch in Houston . . . **LITTLE ROCK: Roy S. Pollock** of New York joined **Henry A. Thomas** of Arkansas to open the **Atlas Advertising Agency** in the Union Life Building . . . **LOS ANGELES: Western Advertising Agency** opened a branch in St. Paul at 1655 Scheffer Ave. . . **Lansdale Co.** at 421 S. Western Ave., has been opened by **Ben and Phil Lansdale** . . . **Mort Goodman Advertising** has been formed at 951 N. La Cienega Blvd. . . **NEWARK: Reast & Connolly** to 126 Clinton Ave. . . **Levy Advertising** moved to the Federal Trust Bldg. . . **Wella Corp** to 524 Grand Ave., Englewood . . . **J. R. Hunt Inc.**, specialists in pharmaceutical and chemical accounts, has opened at 285 Bloomfield

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## trade talk

Ave., Caldwell . . . Riedl & Freede, Inc., Paterson, have opened a New York office at 244 Madison Ave. . . . NEW YORK: Quinn-Lowe Inc., 270 Park Ave., has opened and will specialize in export advertising . . . Charles W. Hoyt Co. to 380 Madison Ave. . . . Richard & Gunther to 34 W. 46th St. . . . Fred Tobey is now a creative executive and member of the plans board of Abbott Kimball Co. . . . PHILADELPHIA: A. E. Aldridge Associates to 1616 Walnut St. . . . Brooks & London to 1425 Walnut St. . . . SAN FRANCISCO: Diamond & Sherwood Inc. has been formed at 821 Market St. . . . Eschen & Roe moved to 57 Post St. . . . Wank & O'Rourke have opened at 425 Bush St. . . . SEATTLE: Herbert A. Carlson has opened his own office at 626 Skinner Bldg. . . . Vance Skelhamer, Yakima, has moved to a new location at 14 S. Second Ave. . . . ST. LOUIS: Eugene R. Rison has formed his own agency in the Boatmans Bank Bldg. . . . TOLEDO: William H. Weintraub has opened an office in the Nicholas Bldg. . . . TORONTO: Tandy Advertising to 20 Carlton St. . . .

**ADVERTISING** John Roemer to AM **PROMOTION** of the Simmons Company . . . Robert R. Sieger upped to AM of the Ediphone division of Thomas A. Edison Inc., New York . . . John M. Richey to SPM of the Simmons Company, New York, and John W. Hubbell to AM with the Chicago office . . . Scott Barlow is now assistant AM with Sapolin Paints, New York . . . Ellis G. Bishop now SPM at Old Town Corp., N. Y. . . . Carl Sonnett from Kane Co. to Bruno-New York as AM . . . Hunter W. Smith named promotion manager for Plaff Sewing Machine Corp., N.Y. . . . B. F. Goodrich Co. named Harold E. Van Petten director of advertising for its industrial products division . . . Stephen J. Schmidt named assistant AM and SPM at Piel Bros., NYC . . . George F. Finnie is director of advertising with Sun Chemical Corp., Long Island City . . . Bernard Gould is now AM at Rubber & Asbestos Corp., Bloomfield, N.J. . . . Robert G. Debnam to Van Camp Sea Food Co., Terminal Island, as AM . . . Albert H. Parker has been appointed ad sales promotion mgr. of the Cincinnati Times-Star . . . Eleanor L. Swan upped to AM, Ronson Art Metal Works Ltd., Toronto . . . Burton E. Hotvedt, AE, and Spencer W. Franc, AD, to vice presidents at Klan-Van Pietersom-

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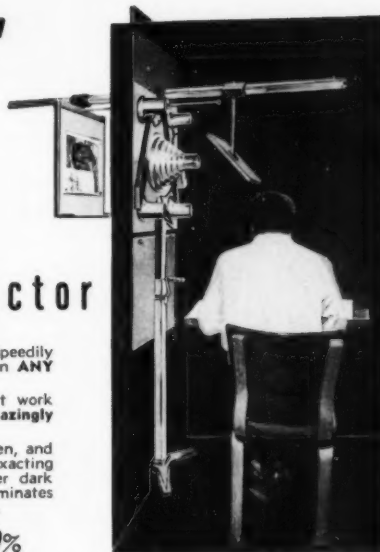
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## trade talk

Dunlap Inc., Milwaukee . . . **Donald R. Wall** is now AM and director of publicity, Atlas Plywood Corp., Boston . . . **Ralston B. Reid** is now mgr. of advertising and sales promotion, apparatus sales division, General Electric; **Stanford Smith** is mgr. of general public relations services, New York office; **Samuel R. Tedford** to mgr. of advertising and sales promotion, germanium product unit, commercial equipment department, electronics division, Syracuse . . . **Stanley S. Roberts** upped to AM and SPM, Harry Ferguson Inc., Detroit . . . **Richard Helbig** is sales and ad manager at Hightstown Rug Co., N.J. . . . Formerly with Celanese Corp., **William H. Trotter** is now AM and assistant to the president, TelAutograph Corp., NYC . . . **Edgar E. Peck** is now circulation promotion mgr. at Look magazine . . . **Lincoln Brudno** from Johnson & Johnson to Grey Advertising as director of sales promotion. **Fred Ziegler** upped to account executive . . . **Stanley W. Koenig** promoted to assistant AM and SPM at Olin Industries, East Alton, Ill. . . . In Minneapolis **Walter R. Murray** is SPM, United States Air Conditioning Corp.; was with Vance Pidgeon & Associates . . . **A. E. Searle, Jr.**, v.p. at Miller Printing Machinery, Pittsburgh, is in charge of sales, advertising, sales promotion and customer services. **Frank Betlock** is sales manager; **W. T. Clawson** heads advertising and sales promotion dept. . . . **Edward Berger** from Eastern-Columbia, Los Angeles, is now SPM at Salem China Co., Salem, Ohio . . . **George H. Schnake Jr.** to AM, Ramtite Co., Division of S. Obermayer Co., Chicago . . . **Margaret B. Turner** to SPM, the Connelly Organization, Phila. . . . From SPM with U. S. Tires, **Clifford H. Shirley** is now AM, tire division of U. S. Rubber Co., Portland . . . **Conrad Berke** is now advertising, sales mgr. at Oak Luminous Products Inc., NYC . . . **Jesse Lowenthal** of Copy Clearing House is executive editor of his community newspaper, Queensview News . . .

**CAMPAIGNS** Tie-in seasonal campaign now in effect by **Alfred of New York** (men's and women's leisure shirts) and **Swissair**. Promotion publicizes Ski Tours to Switzerland with world-famous skiers as guides. Of course the guides wear wool pullover jerseys designed by Alfred . . . **Gillette**, after a ten year absence from posters, is now spending \$420,000 on outdoor drive for bomb-type Gillette Foamy shaving cream . . . budget of \$350,000 is behind **Father's**

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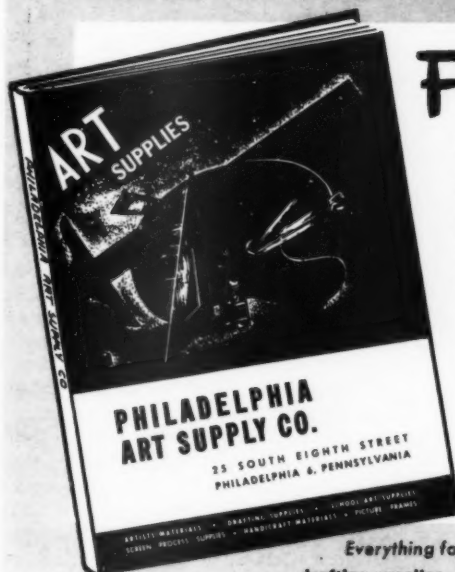
## trade talk

**Day Council** of New York for its drive for June 20 . . . From now thru March 30 **Johnson & Johnson** is stepping up its car card promotion for back plasters, via N. W. Ayer, Philadelphia . . . **Lawrence Fertig** agency announce 1954 drive for **National Distillers** Hill & Hill Kentucky whiskey will hit 240 markets, be products biggest ever . . . heavy magazine schedule now on for **Green Giant** Niblets Mexicorn, via Chicago's Leo Burnett . . . **Confetti tile (Mastic Tile Corp. of America)** will follow its 1953 drives in Los Angeles, New York and Chicago in other markets in 1954 . . . **No-Cal, Kirsch Beverages** non-fattening soft drinks, is starting a new national drive . . . **Bell-Ans** will intensify promotion in 1954 through Picard, Marvin & Redfield, N. Y. . . travel in Germany will be promoted for **German Tourist Information Bureau** via Stephen Goerl Associates. 1954 program is double last years . . . **Decaf**, new caffeine-free instant coffee of **Nestlé Co.** is being pushed in selected markets by **Dancer-Fitzgerald-Sample** . . . biggest ever drive is set for **Charmin** tissue via **Campbell-Mithun**, Minneapolis . . . **Cecil & Presbrey** is stepping up 1954 promotion for **Benedictine**. National magazines will be used . . . heavy drive now on for **Jell-O** Instant Puddings which were introduced nationally Dec. 1 by **General Foods** . . . biggest ad and merchandising program set for **Congoleum-Nairn** in 1954 . . . **Lester Leber**, N. Y., will place more than \$100,000 for **Farmers Chinchilla Cooperative of America** this year . . . and biggest ever is also scheduled for **Sterling Distillers** for its Cedar Valley straight bourbon and other brands . . .

**MEDIA TV Guide** magazine, based on increased circulation guarantee of 1,500,000, will reduce the page-per-1,000 cost for its National Section effective February 5. This month's issues use the new page size, 4 5/16" x 6 1/2" . . . Formerly a quarterly, **Industrial Photography** has become this month a bi-monthly publication . . .

**PHOTOGRAPHY** **Jorge D. Mills** now offers his services as Photo Retouching Consultant, 101 W. 42nd Street, NYC . . . **G. E. Herbert**, photographer, now associated with **Hersh-Mastro Studios, Inc.**, NYC . . . **Hank Mayer** photographer and illustrator, **Eastman Kodak** and **Rochester Ad Club** member, has run up a record of

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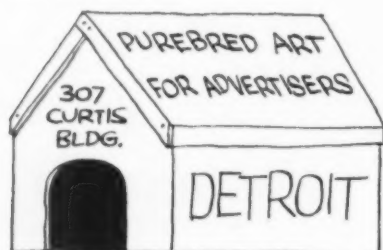
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## trade talk

his own—he had 25 colorama illustrations at Grand Central Terminal . . . **Stanley C. Samuel** has resigned as AM and editor of "Leica Photography" . . . **Stephen Michael** has moved to a larger studio at 322 E. 39th St., NYC . . . **Dr. C. E. Kenneth Mees** of Eastman Kodak has received a second Progress Medal from the Royal Photographic Society of Great Britain . . . **Max Jaikin** has opened his own color retouching studio at 58 W. 57th St., NYC . . .

**TELEVISION** **William B. Templeton**, director of radio and TV, Sherman & Marquette, New York, has been elected v.p. of that department . . . Formerly with N.W. Ayer & Son, **Charles Graves** has joined the radio-TV writing and production staff of Donahue & Coe, NYC . . . **Henry Jackson 2nd**, has been named director of radio and TV of Jay Reich Advertising, Pittsburgh . . . **John G. Cole** named assistant director of the Hollywood office of Sullivan, Stauffer, Colwell & Bayles, which has expanded its service for TV work . . . **David F. Titus** from CBS and Don Lee radio networks to director of TV and radio production, Cole & Weber, Seattle . . . **Byron Studios and Laboratory** (TV and motion picture film) has a New York office at 550 Fifth Ave. . . . New main offices of **Guild Films Co.**, New York, is 420 Madison Avenue . . . **William Love** has joined TV Cartoon Productions, San Francisco, as contact representative and business mgr. . . .

**EXHIBITS** **American Institute of Graphic Arts**: Jan. 18-27, exhibition by Guild of Bookworkers, Illumination and Calligraphy . . . **Associated American Artists**: Jan. 11-23, Artist/artisan—painters in design—exhibit of both fine arts and designs; Jan. 18-30, Ceramics by Helen Lisemann; Jan. 25-Feb. 13, George Grosz, watercolors; February 1-20, Bruno Groth, sculpture . . . **Caravan Gallery**, New York: Jan. 9-29, Land-and Sea-scapes . . . **The Merchandise Mart**, Chicago: Jan. 4-15, International Home Furnishings Market; Feb. 1-12 Merchandise Mart gift show and china, glassware and pottery market . . . **Moore Institute of Art Science and Industry**, Philadelphia: Jan., Contemporary British prints . . . **Museum of Modern Art**, New York: thru Jan. 24, Young American Printmakers; Jan. 20-Mar. 21, Ancient Art of the Andes; Jan. 27-Mar. 14, Design Exhibition; Feb. 3-March 4, Four



## PRODUCTS FOR THE ADVERTISING ARTIST

### New! Rubber Base E-Z FRISKET

Given up on prepared frisket products?

Here's one that really works! New E-Z Frisket is made with a rubber base adhesive that adheres to photographs or drawings and comes off clean. Use it on retouched areas without worry—leave it on for long periods without injuring your copy. It comes to you ready for use—the adhesive is already on the back. Only genuine E-Z Frisket has the rubber base adhesive especially formulated for retouching. Still skeptical?



— write for free sample.  
No. 133—24" x 5 yds. \$4.00 roll  
No. 134—24" x 20 yds. 12.00 roll



### TOMKINS TELEPAD

Leading agencies and studios use the Tomkins Telepads to make neat, orderly, TV "storyboards." Each pad contains fifty sheets of fine white visualizers paper. Each sheet is divided into 12 perforated sections that have preprinted areas for video and audio continuity. A real time saver! \$3.50 each \$38.50 doz.

FREE: "BROWN INK," published monthly, keeps you up-to-date on the newest ideas for artists. Write on your letterhead.

**ARTHUR BROWN & BRO**  
2 WEST MAIN STREET, NEW YORK



PHONE Bruno Junker MU 2-9683 N.Y.

To know the latest and best in artist materials and equipment—

- Newest Techniques
- Latest Equipment
- Finest Materials
- Special Offers

Get your name on our "Palette Patter" mailing list. Simply write to:



**Lewis's**  
**ARTIST SUPPLY COMPANY**

6408 Woodward Ave. *Detroit*



*the quality color service to the trade*

▶ Hi-Fidelity Color Prints  
▶ Commercial Color Prints  
▶ Duplicate Transparencies  
▶ Display Transparencies

Write for Price Schedule

▶ CCA Hi-Fidelity Color Prints are the very best in single print quality. They provide most critical color reproduction requirements and supply high quality exhibition and display values so necessary for acceptance.

▶ CCA Commercial Color Prints bring high quality to short quantity color reproductions. Lower prices possible because of exclusive manufacturing techniques perfected by CCA.

▶ CCA Duplicate Transparencies are fully masked, color corrected facsimile reproductions. They satisfy critically minded lithographers and engravers. Sizes up to and including 8 x 10.

▶ CCA Display Transparencies are high quality color reproductions used for display work where highest quality natural color is a must. May be made in sizes up to and including 40 x 60.



**COLOR CORPORATION OF AMERICA**

*photographic  
laboratories*

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## help yourself . . .

Rush, the only monthly newsmagazine of advertising production in New York, gives you timesaving, cost cutting guides, new developments in ad typography, photoengraving, paper, color, photography, up-to-the-minute data on all processes.

Help yourself to this new, crisp, easy-to-read working tool. Just one dollar for 12 newpacked issues.

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**SPECIALIZING  
IN  
QUALITY ART  
FOR  
ADVERTISING  
FOR OVER 35 YEARS**



**STILLMUN ART SERVICE**  
12 S. 12TH ST., PHILA. 7, PA.



Murray Hill 9-7952 • 3 • 4

**Lewis Associates**  
NEW YORK • NEW YORK

## trade talk

American Graphic Designers (Ben Shahn, Herbert Matter, Leo Lionni and Noel Martin).

**PRODUCTION** Daniel W. Fowler from PM, Vance, Pidgeon & Assoc., Minneapolis, to advertising production mgr., Easy Washing Machine Corp., Syracuse, replacing **W. H. Midgley** who will direct his own firm, Starr Platemaking Co. . . . **Robert M. Smith** is now AE and PM with Tobias & Co., Charleston . . . **Lowell M. Oberg** to PM of Minneapolis office, Revere Advertising . . . **Jay Weider**, formerly with Cecil & Presbrey, is PM with Dolye Dane Bernbach, NYC . . . **Jack Mitnick** to Daniel & Charles, Inc. as PM . . . **Harry Showers** to plant and production supervisor, The Chartmakers Inc., NYC . . . PM **Glenn Adair**, Krupnick & Associates, St. Louis, has been elected president of the Advertising Agency Production Managers Club . . .

**TYPOGRAPHY** Ralph Eckerstrom gave a report to the November meeting of the Society of Typographic Arts about his trip to Sweden where he attended the Design Seminar . . . **Edward Rondthaler** told recent Type Directors Club luncheon about his trip to Europe where he visited many type foundries and letterers.

**DEATHS** Cartoonist **Milt Gross** . . . **Edward J. Hayden**, 60, commercial artist and point of purchase designer. He was president of his own company, Hayden Associates.

(Continued from page 40)

Lester works out of both an office in New York and his main studio in the country. Many of his associates, like Milt Ackoff, have left for big time design on their own. Because he is a "specialist in everything", he faces an exhilarating number of different problems. But his rule of thumb for all of 'em is: will it work? This applies to space ads and to packages on shelves.

He describes his real function as a salesman of goods. And as his own business head, he is concerned with selling his goods: ideas and art.

When his package designs are submitted to clients, Lester Beall has already checked its selling power over the old design and its competitors. His Chicago

(Continued on page 77)

## dye transfer color prints

Professional quality at sensible prices from merchandise, transparencies, art work. Rush orders, small and large quantities made in our own laboratories. Complete color, black and white services.

**corona color studios**  
37 West 47th St., N. Y. 37  
Plaza 7-1661

**Palmer STUDIOS**  
MU 7-2237  
47 West 44th Street, N. Y. 36, N. Y.

**FARM ANIMALS in SCRATCHBOARD**  
One or Two Color  
Write for beautiful illustrated folder.  
*John Andrews*  
7245 No. 36, Omaha, Nebr.

employment  
with personalized representation  
for the artist

**NEW YORKER AGENCY** • Plaza 5-4723  
399½ Madison Ave. • N.Y. 17, N.Y. • Rm E506



## what's new

**CATALOG FOR GRAPHIC ARTS:** Eastman Kodak Company has issued a new catalog describing Kodak Photographic Materials for the Graphic Arts. Includes products for photoengraving and photolithography, for both B&W and full color reproductions and color materials for photographic color copy preparation and materials for fluorescence process work.

Copies may be obtained from Graphic Arts Sales Division, Eastman Kodak Company, 343 State Street, Rochester 4, N. Y.

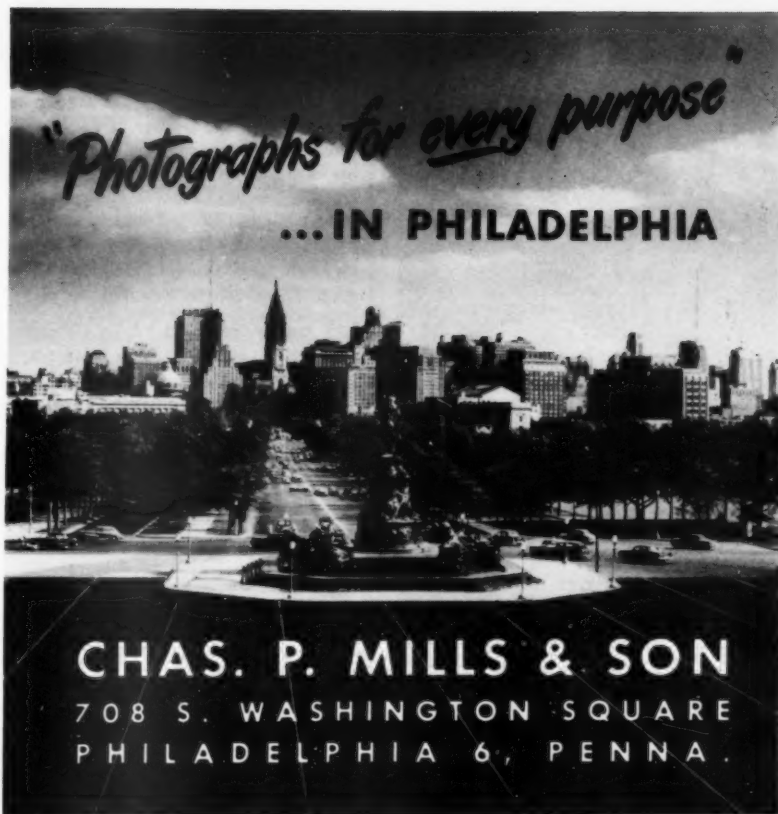
**MASKING INK.** New patent black masking ink is water-soluble, acetate adhering, jet black. Recommended for overlays, color separations and masking. For free sample, write M. Grumbacher, Inc., 482 W. 34th St., New York 1, N. Y.

**FILM LETTERING SPECIMENS.** Book showing Rapid Film Lettering styles is available free from Rapid Typographers Inc., 305 E. 46th St., New York, N. Y. Hand-Lettering by the Rapid Film Process is available at low cost, with no minimum charge.

**P.O.P. DISPLAY GUIDE.** Display-Tex Merchandising Kit has been issued by Bemiss-Jason Corp., 2500 W. 23rd St., Chicago. Kit combines practical hints and display techniques and up-to-date data on materials. Is file size for convenient reference, permits insertion of additional information sheets in the future. Includes showings of such innovations as pre-cut three-dimensional borders; new multi-purpose Vari-Panels; and Fab-Tex which may be used for both fabric and snow effects. Also shown are panoramic designs, patterns and accessories designed by nationally known artists and pretested in actual display use.

**BERTHOLD TYPES.** Booklet of specimen showings of type faces made by Berthold Type Foundry, Berlin (West Germany) is being distributed by Amsterdam Continental Types and Graphic Equipment Inc., 268 Fourth Ave., New York 10, N. Y. Showings include Palette; Normande and italic; Caprice; City; City Bold; Walbaum and italic; Ariston light and medium; Post Medieval light, italic and medium; Post Title light, medium and bold; Post Roman light, italic, medium; Signal light, medium, and black.

*"Photographs for every purpose"*  
...IN PHILADELPHIA



**CHAS. P. MILLS & SON**  
708 S. WASHINGTON SQUARE  
PHILADELPHIA 6, PENNA.

**HELENE B.**

*Design*

**PACKAGE & LABEL DESIGN**

299 MADISON AVE.  
NEW YORK 17 • MU 2-4984

**PastePaper** ALWAYS with **Best-Test**



**BEST-TEST** PAPER CEMENT  
A Best-Test Product

NO WRINKLING  
CURLING  
SHRINKING

"BEST-TEST" never wrinkles — cuts — shrinks. Excess rubs off clean.  
FOR THE GRAPHIC ARTS A MUST  
A size for every purpose. Sold by Stationery, Artist Supply and Photographic Dealers everywhere.

UNION RUBBER & ASBESTOS CO.  
TRENTON, N. J.

**BEST-TEST** MAKES PASTING A PLEASURE

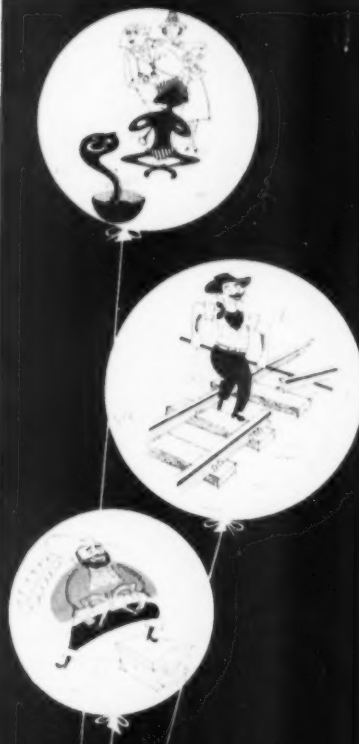
## DON'T TAKE CHANCES WITH YOUR ART!

Don't lose the special effects, the careful craftsmanship of fine highlighting, dropouts, silhouettes, bendays which are so essential for a good ad. A DOTS Velox insures quality in fine or coarse screen reproduction. For further information and prompt, courteous service, call

Mr. Robbins, JUDSON 2-2278.  
No obligations, of course — it's a pleasure to be of service.








**art for television**

story boards  
product models  
flip cards  
telops  
slides  
displays  
illustration

**h.c. sanford associates**  
34 east 39th st., n. y.  
murray hill 6-2068



## what's new

**FOREIGN TYPE SHOWINGS.** A folder containing specimen sheets of Amsterdam-Continental types is being distributed by American Type Founders. Specimens show alphabets and type in use. Faces included are Rondo, Gracia, Nobel, Studio, Reiner Script, Hidalgo, Egmont, and Libra. ATF, 200 Elmora Ave., Elizabeth B, New Jersey.

**ART SUPPLY CATALOG.** A. I. Friedman Inc., 20 E. 49th St., New York 17, has issued two new supply catalogs. One features paints and brushes, the other drawing instruments, drafting supplies, binders, accessory equipment and furniture.

**INTERCHANGEABLE FEED PEN.** A safety type pen for use with Higgins inks, waterproof drawing inks and any ink, including carbon signature inks, has been developed by Higgins Ink Co. Pen has a gold nib, and three extra feeds for use with many of the standard steel pen nibs preferred by artists and letterers. \$10.00.

**ILLUSTRATION BOARD.** Crane-Gallo, 110 W. 31st Street, offers a 100% rag white illustration board called Burgundy. In lightweight it is available in 20 x 30 at 55c each and 30 x 40 at 80c; in heavyweight, 20 x 30 is \$1.10 and 30 x 40 is \$1.60. Special rates for bulk purchases.

**VALVEPOUT CAN FOR THINNER.** Rectangular metal can with a built-in valve in the spout. Rubber cement thinner doesn't evaporate or leak once the valve is closed. Narrow spout fits between sheets to loosen cement. Size, 3" x 3" x 3/4", postpaid \$1.00, available at Nona Sales Company, 118 W. 57th Street, New York 19.

**CAMERA CATALOG.** Ansco has released a new catalog showing their current line of cameras. Describes and illustrates complete line of cameras and gives data on camera cases, films and flash units. May be ordered from Ansco's advertising department, Building 99, Binghamton, N. Y.

**TYPE BOOK.** Boro Typographers, 37 E. 21st Street, New York 10, have issued a booklet of their assortment of type, both domestic and foreign. Company offers day and night service with their full line of equipment and type for repro proofs, electrotyping and letterpress printing.

## PHOTOSTATS

The Mercury-Stat Company has devoted a substantial part of its efforts to the production of Photostats and its allied services for advertising agencies and artists. The finest quality of Photostats for layouts and reproduction are available where quality and accuracy are necessary. Call for a messenger.

## ART SUPPLIES

A complete supply of quality art materials for the professional group are available. Call for a listing or information concerning the services we offer.

Call PE 5-6634

**MERCURY-STAT CO.**

223 LEWIS TOWER - 15th & LOCUST STS. PHILADELPHIA 2, PA.

Realistic  
merchandise.  
Women, men,  
children.

**Wills**  
141 E. 45th St.  
New York 17, N. Y.  
PLaza 9-2296



**Cello** NEW!  
PASTE-UP FACSIMILE HAND-  
-Lettering

CATALOGUES - COMPLETE STOCKS - PROMPT DELIVERY  
**NEAR NORTH GUILD**

56 E. Chicago Ave. • Delaware 7-2668 • Chicago 11, Illinois

FOR BRILLIANT, INTENSE TONES  
DR. PH. MARTIN'S  
RADIANT CONCENTRATED COLORS In 28 colors  
exclusively formulated for  
designer, perfect for pen,  
illustrator, brush, or airbrush.  
Dealers write—  
**S. ARONSTEIN & CO.**  
40-28 149th ST., FLUSHING, N. Y.

**Your Invitation to  
Kodak's 1954 Show  
"COLOR FOR ADVERTISING"**

IF you sell or advertise anything, you will not want to miss this collection of the year's finest advertising photography. Hundreds of examples from leading studios in all parts of the country will help you plan your own future work. Continuous demonstrations will also further your understanding of modern color photographic processes. Cities, Dates, and Places (hotels):

**SAN FRANCISCO**  
January 12-14; Palace  
**LOS ANGELES**  
January 18-20; Huntington  
**HOUSTON**  
January 28, 29; Shamrock  
**ST. LOUIS**  
February 3, 4; Jefferson  
**MINNEAPOLIS**  
February 9-11; Radisson  
**CHICAGO**  
February 16-18; Conrad Hilton  
**DETROIT**  
February 23-25; Detroit-Leland  
**PHILADELPHIA**  
March 9-11; Bellevue-Stratford  
**NEW YORK**  
March 15-19; Commodore  
**BOSTON**  
March 23-25; Sheraton Plaza  
**TORONTO**  
April 1, 2; King Edward

**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

**LETTERING**

*design*

**CI 6-4467 JIM D'Amico**  
125 WEST 45th ST. N.Y.

**MARRIAGES  
PERFORMED**

— good taste with quality photo-retouching

*Jorge D. Mills*

101 WEST 42nd ST. • NEW YORK 36, N. Y.  
Bryant 9-9199

(Continued from page 74)

testing service has checked its pull on shelves of supermarkets under actual selling conditions. If it doesn't sell a lot better than the pre-design, it is revised. Even if the written copy has to be changed, it gets changed. All the dull specifics like: will the cartons hold up? how much does it cost? printing cost? display potential?—all are studied and followed through. Good design too? Yes—it helps sell!

(Continued from page 22)

neglected long enough, it will become a useless dull orange. It is advisable to delegate a person in your organization to take care of these matters at specified intervals.

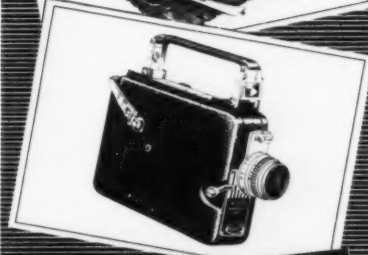
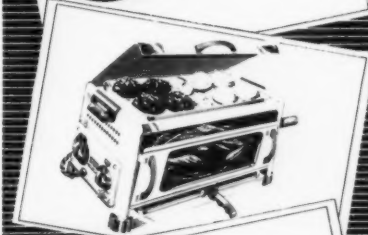
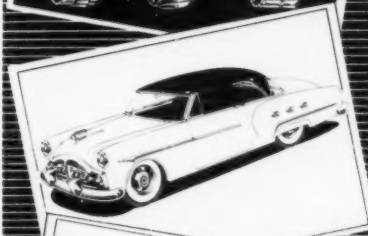
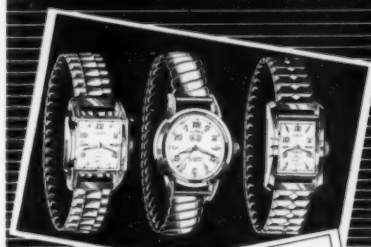
In conclusion, a few remarks on tinted acetate sheets may be helpful. Frequently we find a color transparency having an excessive amount of blue or red, or the art director may wish to warm up a picture to produce eye appeal. While these corrections can be accomplished by a competent artist, who works directly on the film with chemicals and dyes, changes in the all-over appearance of the transparency may be made by attaching color acetate sheets to the film and inserting both in the protecting transparent sleeve. The color film may then travel through the production department directly to the engraver without removing the filter. The Bourges Company plastic color sheets and Ansco's printing filters are widely used for this purpose.

Author William P. Way pioneered in the art of color correcting of color transparencies through the use of chemicals and dyes. He was the first to open a studio in New York for this purpose.

In 1946, he crusaded for standardization of color transparency viewers based on white tungsten light, by addressing conventions, technical committees and forums associated with the graphic arts. He developed the Way's Standard Viewers.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

**SCRATCHBOARD**  
SUPPORTED BY A COMPLETE ART SERVICE



19 W. 44 ST., N. Y., PHONE: MU 2-7952

# CALL TOSCA

FOR FAST, FINE SERVICE! MU 7-2172

(Continued from page 59)

outs were shown in the meeting, the lights were dimmed and the 35mm, slides were projected on a large screen. The projections were sharp, brilliant, and faithful. Because of our intensive experimenting, we had a number of impressively different ways of merchandising an automobile. The whole advertising idea was received with tremendous enthusiasm.

With the campaign idea approved, we went into production on a complete series of the advertisements.

## Mobility an asset

As the campaign progressed, many other thoughts about 35mm, photography were borne out. The equipment involved was simple to move about from one location to another around the country. By means of a table-top viewer the transparencies were easy for our client to inspect. Engravers had no particular difficulties in reproducing them. As we had planned, the characteristics of Kodachrome gave us pure and simple color design in our pictures. We felt that this was important in that, using a number of small pictures in an advertisement, the simplicity of Kodachrome color patterning would be more effective than the subtleties and gradations in other film. In using a volume of pictures, 35mm is simple to study with a good viewer and easy to handle and file. Most of our work is done in large shooting sessions just two or three times a year and filed in a library from which we select pictures as new advertisements are designed. Being relatively simple to do, we usually make test shots to learn the characteristics of a particular Kodachrome emulsion. Our 35mm equipment gives us brilliant and technically good transparencies and is versatile enough to take almost any type of a picture we need.

In taking automobile action shots, maneuverability is extremely important. We find that we can hand hold and scramble in and out of busy city traffic and get our pictures without creating a traffic jam or risking a photographer. We can hand hold and pan, or shoot fast on a high speed expressway. We can shoot from a moving convertible out on the open road. We can climb buildings, trees,

(Continued on page 79)

X15244 . . . one of thousands of the pictures we offer at \$15, with \$5 off if you use our credit line.



## Vamp 'em!

with stock pictures from . . .

## UNDERWOOD & UNDERWOOD

319 E. 44, New York 17 • 846 N. Michigan, Chicago 11  
Tel. MU 4-5400 Tel. DEI 7-1711

NEW SUBJECTS . . . EVERY MONTH

### BRANCHES

**ATLANTA**  
Boulevard at North Ave.  
Vernon 1124

**BOSTON**  
244 Washington Street  
Capitol 7-3634

**CINCINNATI**  
12 East 9th Street  
Garfield 1234

**DALLAS**  
2704 Cedar Springs  
Lakeside 2725

**DETROIT**  
2241 Book Building  
Woodward 1-0746

**LOS ANGELES**  
1627 S. Broadway  
Richmond 7-0234

**MINNEAPOLIS**  
122 South Sixth St.  
Main 2331

**PITTSBURGH**  
713 Penn Avenue  
Court 1-6489

**ST. LOUIS**  
1006 Olive Street  
Garfield 6932

**SAN FRANCISCO**  
181 Second Street  
Yukon 6-4224

## Quality Art Materials



## A. I. Friedman Inc.

20 East 49 St., New York 17  
Plaza 9-5400





**As You Like It**  
FROM ONE SHOT OR  
SEPARATION NEGATIVES  
OR TRANSPARENCIES  
EITHER FACSIMILE OR  
EXTENSIVE ALTERATION  
OF COLOR

**Peterson COLOR  
LABORATORY**

149 WEST 54th STREET,

Circle 7-1747

BRILLIANT/ ACCURATE/ LOW IN COST/

**COLOR  
PRINTS**

Need 100 to 10,000 natural color prints from Kodachrome or art copy? Write GEM for samples and AMAZING LOW PRICES. Low quotations, too, on full color brochures, mailers, post cards.

**Graphic Enterprises of Milwaukee, Inc.**  
877 SOUTH SECOND ST. MILWAUKEE 4, WIS.

**COLOR  
TRANSPARENCIES**

Largest file of stock color for every purpose

**THE SHOSTAL PRESS AGENCY**  
545 5TH AVE., N. Y. 17 • VAnDerbilt 6-4381



**still-life...**

Ceramics, generators,  
pots and pans, stoves,  
antiques, and motor cams  
Realistic photography and  
perfect reproduction.



**EASTERN STUDIOS**

120 WEST 50 ST.  
NEW YORK 19,  
PLAZA 7-5090

Art Director & Studio News / January 1954

(Continued from page 78)

cliffs, all types of vantage points and take photographs that are unusual and virtually impossible to obtain with other equipment. The easy interchangeability of a wide variety of lenses is very important when in a tight spot and you realize you need a change to make the picture right. Therefore, 35mm equipment gives us a chance to be opportunists and get exciting pictures during those fleeting seconds when a picture "just happens"—pictures you could so easily miss in fumbling around with bigger equipment.

In its maneuverability lies the story of the efficiency of 35mm, equipment to us. Having compact and lightweight equipment the photographer can move around freely and quickly in looking for good composition. He can move up and down easily without encountering difficult viewing. The art director can view the composition without trying to get two heads in a viewer by simply carrying a corresponding viewer in hand. As the photographer is able to move more easily he is thus more efficiently using his time, the model's time, and that of his production crew.

This efficiency of operation not only saves time which often is important in meeting our deadlines, but also results in considerable economy in overall cost of pictures. In working more efficiently the overhead cost factor per picture is reduced greatly.

#### Wide choice of shots

In many a given situation, we find 35mm equipment will relieve us of much of the time-consuming physical base us to experiment, take greater limitations of larger equipment and numbers of pictures, or just plain take a second think about the picture we are about to make. In animated figure photography, taking a lot of pictures is quite often necessary in order to catch the right gesture. With 35mm we can shoot a lot of action without wasting time or money.

35mm is the most complete equipment for most of our problems in doing Mercury advertising and we expect to continue using it for the duration of the picture campaign.

Change of Address. Please send an address stencil impression from a recent issue. Address changes can be made only if we have your old, as well as your new address. Art Director & Studio News, Circulation office, 43 E. 49th St., NYC 17.

The most beautiful  
**Stock Color Photos**  
you've ever seen!

	<b>Animals Children City Views</b>
	<b>Farming Florals Girls</b>
	<b>Historical Human Interest Landscapes</b>
	<b>Paintings (Religious and Non-Religious) Sports</b>
	<b>MU. 7-6112</b>

**Camera  
Clix**

19 WEST 44th STREET, NEW YORK, N. Y.



# bookshelf

The AD&SN bookshelf makes it easy for readers to buy, at list price, the best books of current interest to the art professional and advertising manager.

## ANNUALS

69. *Graphic Annual of International Advertising Art 1953-54*. Edited by Walter Herdeg and Charles Rosner. 734 fully captioned illustrations of the best in poster, magazine, newspaper, and direct advertising, as well as book jackets, album covers, trademarks, letterheads, packaging, calendars, Christmas cards and television. Printed in 6 languages. \$12.50.
45. *Penrose Annual 1953*, edited by R. B. Fishenden. A review of what's new in the Graphic Arts, general, technical articles, documents, illustrations in color. Fine reference piece. \$8.50.
5. *International Poster Annual—1952*. Edited by W. H. Allner. Illustrates hundreds of carefully selected examples of the year's outstanding poster art from 25 different countries. 180 pages. \$10.00.
68. *32nd Annual of Advertising and Editorial Art*. Published for the Art Directors Club of New York. Just published. A record of the best in American ad and editorial art and of graphic trends. A valuable visual swipe file. \$10.00.
70. *U. S. Camera, 1954*. Edited by Tom Maloney. A collection of outstanding photographs from all over the world representing every phase of photography. \$7.95.
41. *Modern Publicity*, edited by Frank A. Mercer. An international annual of advertising art with 600 illustrations from 27 countries. A visual survey of international ad art cross-currents. \$8.50.

## TYPOGRAPHY, LETTERING

59. *The Studio Book of Alphabets*. 67 complete specimen alphabets, some type, some hand drawn, covering a wide range of styles. Foundries noted. \$2.00.
66. *Three Classics of Italian Calligraphy*. An unabridged facsimile edition of the writing books of Arrighi, Tagliente and Palatino, great 16th century calligraphers. Introduction by Oscar Ogg Bibliography by A. F. Johnson. Plates were reproduced from the original books in the Newbury Library. \$3.95.

## SWIPE FILES

19. *750 Designs, Borders, Backgrounds, Tints and Patterns*, H. B. Coffin. All illustrations can be cut out or copied without permission. \$4.50.
20. *Idea File*, H. B. Coffin. Shows wide variety of basic practical layouts for folders, pamphlets, self-mailers, etc. \$1.50.
50. *5000 Helpful Pictures of architecture, beasts, birds, flowers, fowl, fish, costumes, inventions, tools, weapons, musical instruments, and vehicles, foreign and familiar, present and past*. \$3.00.

51. *3000 Pictures of Animals, Reptiles, Fishes and Marine Life*. Photographs, prints, and drawings of hundreds of species. \$3.00.
52. *3000 Pictures, grouped according to classification from Agriculture to Zoology*. Includes diagrams and dictionary style legends. \$3.00.
53. *3000 Photos and Drawings of Birds*. \$3.00.
60. *Picture Encyclopedia*. 164 pages, 24,000 illustrations, mostly line drawings, wide variety of subjects, legends. \$15.00.
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31. *Designing for TV*, Robert J. Wade. Text plus 200 illustrations tell TV artist about scenic design, art direction, title and graphics, makeup, costuming, preparing for production, commercials, story-boards, and staging. \$8.50.
57. *The Handbook of TV and Film Technique*, by Charles W. Curran. A non-technical guide on film production costs, methods, and processes for executives and lay readers. Includes standards for programs and commercials, charts, diagrams and a glossary of motion picture nomenclature. \$3.00.
72. *Television Advertising and Production Handbook*. Settel, Glenn and Associates. Comprehensive, practical introduction to advertising and production in TV. Each chapter written by specialist in his field. Contains dictionary of TV terms and describes visual aids for TV. \$4.50.

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**US CAMERA, 1954.** Edited by Tom Maloney. Little, Brown & Co., 34 Beacon St., Boston. \$7.95.

Collection of hundreds of photographs of international scope and representative of every phase of photography. Black and white with editorial picture captions.

**MODERN PUBLICITY, 1953-54,** Edited by Frank Mercer. Studio-Crowell. \$8.50.

One way to keep abreast of the changing face of advertisements is to study the outstanding annuals that show, in black and white and in color, the best advertisements the world over. Modern Publicity is such a book. Of its 776 reproductions, 113 are in color. This is a showing of trends in posters, newspaper and magazine advertisements, direct mail, showcards, and packaging in 34 different countries. There are indexes of advertisers, artists and designers, advertising agencies, art directors, and printers.

**THE HUMAN FIGURE. An Anatomy for Artists.** David K. Rubins. Studio-Crowell. \$3.95.

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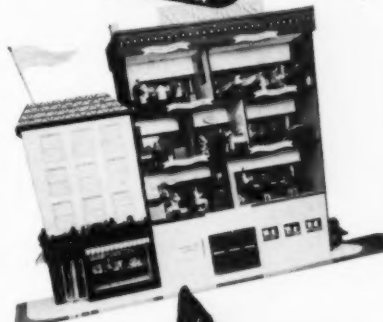
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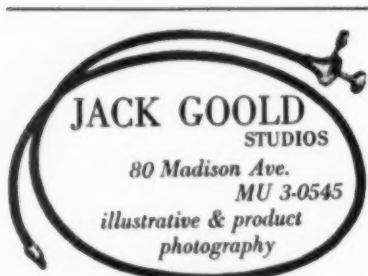
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### 98 BESTS

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**1629** advertisements  
**1135** mailing pieces  
**598** point-of-sale pieces

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BRAZELTON  
CACCIOLA  
COLE  
DAUBER  
FERNIE  
GABY  
HANKE  
KIDD  
KOVARSKY  
MacMINIGAL  
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PEREIDA  
PORTER  
PROHASKA  
SCHWINN  
SMITH  
TAPPER  
WEISGARD  
WHEATLEY  
WILLARD  
WINZENREID

### designers

CHAP  
KAMENS  
POWERS  
WOOLHISER

### letterers

LAPIDUS  
NERNOFF  
SILVERMAN

### retouchers

flexichrome  
color toning  
dye transfers  
\*FORINO  
FREITAG

### mechanical

BRODSKY  
\*RAYMOND  
ROSS  
SCHITTONE  
SCHMIDT  
WERNER  
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### production traffic

HAAS  
\*PEARSONS  
STUBBS  
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BOTTARI  
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#### Finishing

art, carbros, color toning, dye transfer, Ektachrome, Flexichrome, industrial, Kemart, photo-black and white, photos-color, products, renderings, transparencies, wash off reliefs.

#### Lettering

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#### TV

animation, art, cartoons, film production, historical posters, lettering, slides, story boards, titles.

#### Photographers

animals, architectural, babies, carbros, cats and dogs, children, color, copy prints, experimental, fashion, food, horticultural, hosiery, illustration, industrial, interiors, location, movie stars, murals, photo agencies, portraits, products, publicity, reportage, set design, slide films, still life, strobe, table-top, testimonial, three-dimensional, trick photography, VIPs.

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